Comics Buyer's Guide

#1356
November 12, 1999
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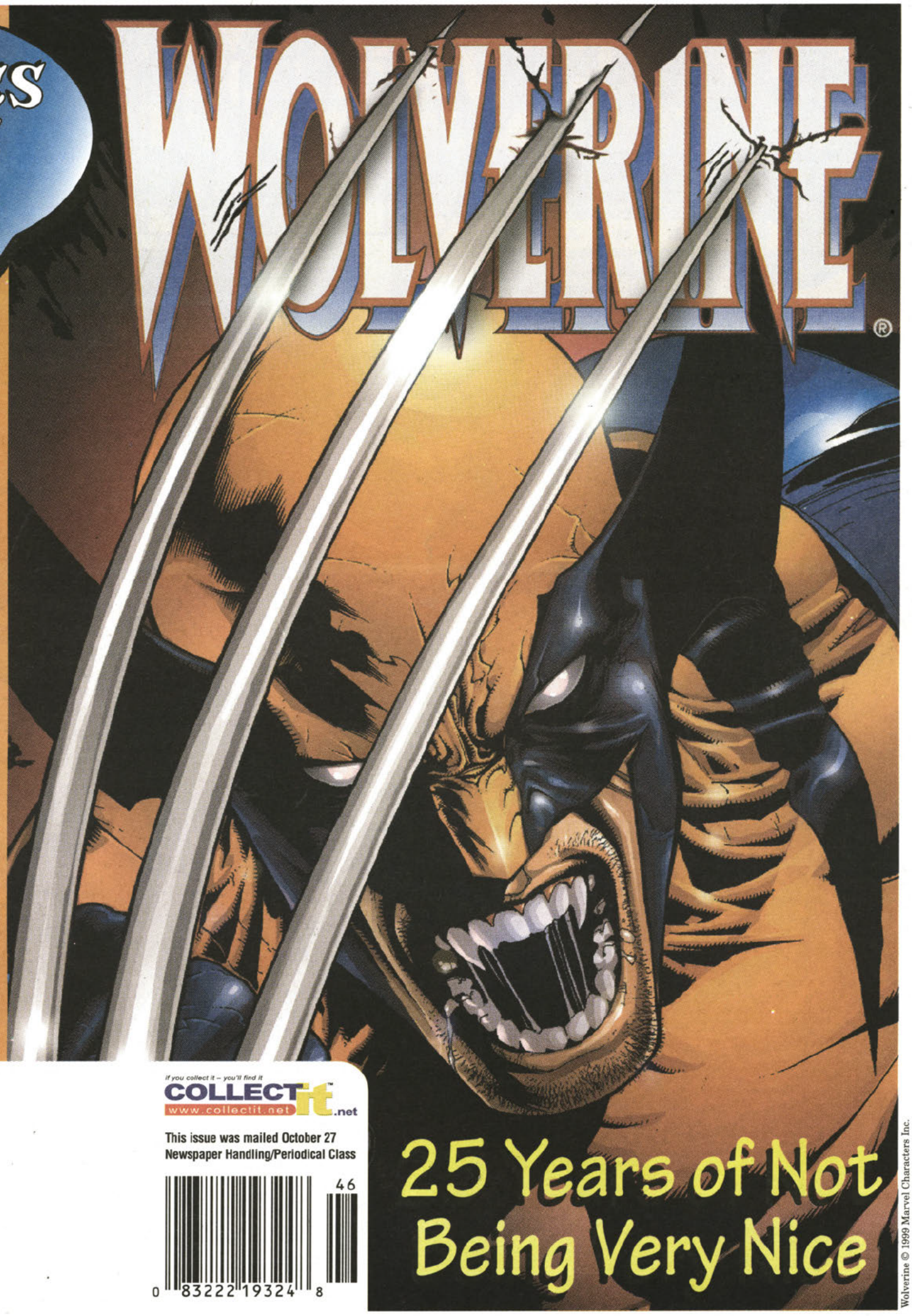
kp

CBG Fan Awards

Who's the Favorite Comics Cha[redacted] of the [redacted]ry?
See [redacted]28!



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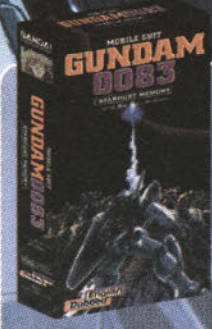

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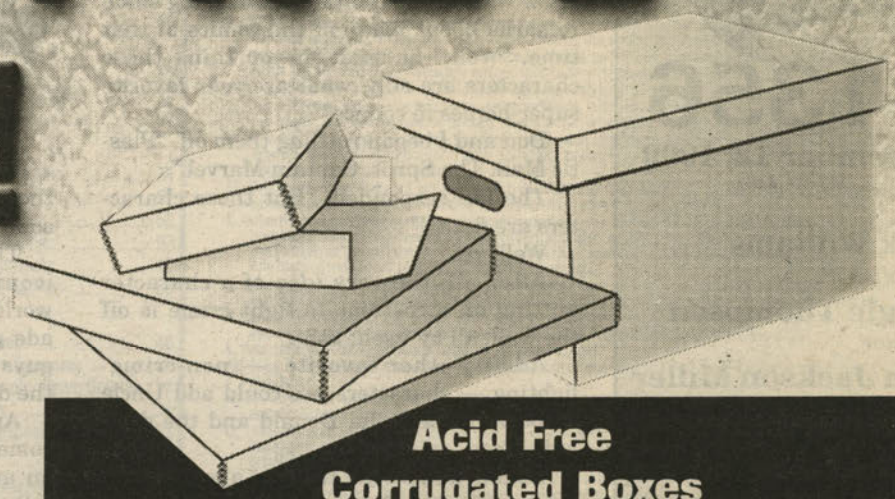

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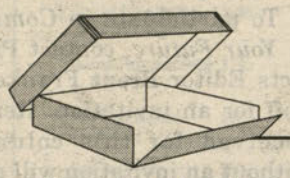

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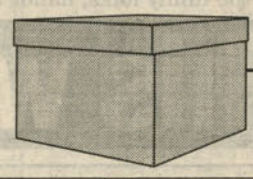

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16-20	12.75	15.00	16.00	19.50	25.50	48.75
21-25	15.50	16.75	19.50	21.25	28.50	65.50
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#1356

November 12, 1999

(Vol. 29, #46)

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It's all a matter of character

By Maggie Thompson

Editorial by ***Maggie Thompson***

Way back, as the Earth was cooling — which is to say in the midst of the Silver Age — a fan my late husband, Don, and I knew was a bit put off by our ongoing snide remarks about many of the comics of that time. "Well," he said, "if you think these characters are silly, what are *your* favorite super-heroes in comics?"

Don and I began rattling them off. "Plastic Man. The Spirit. Captain Marvel."

The fan responded, "But those characters are *funny*!"

Well, yes.

After all, the very *idea* of a character putting on a costume to fight crime is off the wall, all by itself, no?

Adding other favorite — non-crime-fighting — characters, we could add Uncle Scrooge, Little Lulu, Donald and the duck kids, Pogo ...

Hmm, we're *still* talking about funny comics, aren't we?

And maybe that's the point. In the Golden Age (which is what we were talking about then), an awful lot of the highest class of entertainment was to be found in the *funny* stuff.

They weren't the only comics we liked. We collected *Airboy* and *Boy* and Biro's *Daredevil*, for example. And *Roy Rogers* and *Gene Autry* and Jesse Marsh's *Tarzan* were on our wantlists.

But *favorites*?

Yep. It was the funny folks, hands down.

What's fascinating today is how *little* those funny stories have aged, in comparison with so much of the straight stuff.

The early super-heroes were certainly iconic. Superman is known around the world today. So's Batman. But, as each decade passed, the writers and artists fit the guys in capes and masks into the tastes of the day.

And a lot of straight storytelling has become better and better, as creators raised on and loving comic books have grown to tell the stories they dreamed of as kids. Intriguingly enough, as you look at the votes in this issue for favorite characters of the century, most of them are characters whose stories have evolved, being molded to each year as time went on.

There are characters who never experienced that growth. They offer us the option of treasuring them because they were *unintentionally* funny. We noted "Horrible Examples" on some of what we collected: comics containing stories of incredible bad taste or loony premise or the like.

Ron Goulart's "The Second Banana Superheroes" in *All in Color for a Dime* (available from Krause Publications for $14.95 plus $3.25 shipping and handling, so you'd do better to order it through your comics shop) singled out a nutty assortment.

"All the explosive power of 27-QRX settled in Lincoln's hands. For a costume he wore a white asbestos suit and in later *Police Comics* episodes the Human Bomb acquired a girlfriend, but they never held hands."

"After [being hit by lightning, Bruce Bravelle] discovered opposing currents in his body. By crossing his wrists he could spin round and round, which he considered an asset. He then donned a red-and-blue costume to right the world's wrongs as the Human Top."

"For some reason the Blackfoot Indians were short on braves who could outrun a deer, beat a salmon upstream and hit a bull's eye with an arrow. When [Dan] Lyons stumbled into the Blackfoot camp, he was allowed to take the tests. Exactly why the chiefs then gave the successful Lyons a black superhero costume and red cape and named him the Black Marvel was never made clear. They may have figured that after putting him through all the tests they had to give him something."

For some reason, Human Bomb, Human Top, and Black Marvel weren't mentioned on any of the ballots. But that doesn't mean we shouldn't treasure them, too.

This week in Comics Buyer's Guide

On the cover

He was originally introduced 25 years ago as just another character for The Hulk to fight in *The Incredible Hulk* #180. He was brought back to battle the Jade Giant twice more, including a battle in *Incredible Hulk* #340 (left). Wolverine has gone on to be one of Marvel's most-recognized characters. How do the creators who have worked on the character and fleshed out his origins over the past quarter-century feel about him? Gary St. Lawrence provides the adamantium-clad answers.

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News includes: Harvey announces plans; Krause's comics ad staff changes; Hugh Jackman is in as Wolverine; Guy Davis' *The Marquis* comes to Oni; Magneto has a new mini-series; Aria attempts to get back on schedule; John Bryne quits *Amazing Spider-Man*; *Wildcats* will have a new creative team; *Dogma*'s premiere leads off Pittsburgh film festival; *Stargods* may be a film; Carl Potts provides an *Alien Legion* update; *Elfquest* animated feature goes forward; Howard Stern provides a voice for *Doomsday* ..... **6 and elsewhere**

But I Digress by Peter David **58**
Peter visits the Brooklyn Museum.
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What if Wolverine had pursued a different career?
Dateline @!!?★ by Fred Hembeck **26**
In addition to The Punisher and Wolverine, another Marvel character turns 25 this year.
Point of View by Mark Evanier **40**
Mark makes good on earlier misinformation.
Tony's Tips by Tony Isabella **42**
As promised, Tony digs into his goofy Superman story collection.

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Get reviewed!

Items for *Comics Guide* should be sent to Editor Maggie Thompson.

Items for *Faraway Looks* should be sent to Managing Editor John Jackson Miller.

For the *Anime/Manga Shelf*, send items to Associate Editor Joyce Greenholdt.

To participate in *Comics in Your Future*, contact Projects Editor Brent Frankenhoff for an invitation. Items received for this column without an invitation will not be considered.

Trade paperbacks for the *Comics Bookshelf* can be sent to Mike Keeney, Comic Corner, 2806-A S. Memorial Pkwy., Huntsville, AL 35801.

Please note: Due to the volume of material received, no review can be guaranteed.

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November has arrived, so get the turkey cooked and ready because *Previews* is here to celebrate the Thanksgiving Holiday with you, comic book style! On the front cover: Erik Larsen is at it again in, **Image's Savage Dragon: Gang War**. Around back: Everyone's favorite Wookiee sidekick, Chewbacca is now in his own comic, **Dark Horse's Chewbacca #1.**

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PREMIER As **No Man's Land** becomes history, the future is born with a **new Batman title from DC – Batman: Gotham Knights!**

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- Dive beneath the waves with **Aspen Matthews** as secrets are revealed in **Image and Top Cow's Fathom #0!**
- **Image and Todd McFarlane** take you on a revenge-filled journey of action and terror with **The Crow TP Volume 1: Vengeance!**
- **Joe Quesada** takes the reins of ol' Shellhead, as Marvel's Armored Avenger gets a new writer in **Iron Man #26!**
- **Wizard** rings in the new century with the scoop on the latest and greatest in **Wizard #101!**

COMICS Mike Allred launches a new publishing venture with **AAA Pop Comics' The Atomicks**! Big-time adventure with an emphasis on character-driven stories–it's exactly what you're looking for!

Also:
- One lone survivor explores the newborn universe after the horror of Armageddon, in **Chaos! Comics'** daring, **Aftermath #1**.
- Family reunion, family tragedy, and family bonding: all in **Fantagraphics' Acme Novelty Library #14!**
- **Harris Comics** presents the ultimate rematch between comics' reigning bad girls, a fight where only one will survive, in **Vampirella/Lady Death: The Revenge #1!**
- This is it! Six years of romance come to a conclusion as Kyoko and Godai exchange vows in the final issue of **Viz Comics' Maison Ikkoku Part 9 #10**

MAGAZINES Find out the real stories behind the stories for **Buffy** and the new spin-off, **Angel**, in **Buffy the Vampire Slayer Official Magazine #7**. Available in a **Previews Exclusive Variant Edition** and a **Newsstand Edition**.

Also:
- **Comics Scene 2000** is back for the new Millennium with interviews, coverage of new movies, TV versions of comic hits, and much more!
- **The Blair Witch Project's** Heather Donahue bares her soul for the new issue of **Femme Fatale Volume 8 #12** from **Cinefantastique!**
- Comic book creators listen up! **Blue Line's Sketch Magazine** offers valuable information for comic book creators, new or established.

APPAREL **Time to play dress-up!** Get decked out in "Tomb-wear," thanks to a selection of **Tomb Raider sweatshirts and t-shirts** bearing images of the inimitable **Lara Croft!**

MERCHANDISE **Barbarians At the Gates! Diamond Select** unleashes a berserker horse, as **Frazetta Series 2** and **Bisley's Eden figure** hack and slash through **Previews!**

Also:
- You can have Ozzy Osbourne in your own living room, (sort of) with this personally autographed **Ozzy Osbourne 7-Inch Figurine!** Limited to 5,000, so get yours soon!
- **Eternal Toys and Diamond Select** introduce...**Purgatori**–the 12" action figure!
- **Get into the action! Kid Action** joins the Captain, with a **Speed Racer** costume, thanks to the folks at **Diamond Select!**

FEATURES In a **Previews interview**, **Mike Allred** talks about his latest and greatest achievement, as he enters the world of self-publishing with **AAA Pop Comics!**

Also:
- What do you do on the day after the end of the world? You start something new! **Brian Pulido** offers some tantalizing hints about the Chaos! world to come in an exclusive interview!

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Harvey hatches new ventures

Internet cartoons and direct-to-video projects announced

By Matt Brady

Harvey Entertainment and Spumco Inc., the animation studio that brought *Ren & Stimpy* to life, recently announced that they have signed an agreement that will allow Spumco to produce new animated shorts based on classic Harvey characters such as Spooky, Little Audrey, Little Dot, and Herman & Catnip.

The catch? The cartoons are being produced for and distributed exclusively on the Internet.

"The Internet is finally becoming a viable means for exhibition and distribution of product," said Harvey Entertainment President Rick Mischel. "Spumco, which has created such creative and highly rated cartoons as *The Ren & Stimpy Show* for Nickelodeon, is a perfect partner. It has the ability to produce cutting-edge shows for children and the reputation with parents for quality content. This agreement will bring Spooky, Little Audrey, and the rest of the gang to a new generation of children as the Internet continues to become an everyday part of a child's life."

The cartoons will initially be distributed over the Internet on Spumco's online cartoon network located at *www.realcartoons.net*.

The cartoons will also run on the Harvey web site at *www.harvey.com* after the initial showing on the realcartoons network.

In further Harvey news, the company has several projects in the works, according to the official company website, including a theatrical sequel to *Casper* produced by Amblin Entertainment in 2001, and theatrical versions of Hot Stuff, Bunny, and Wendy the Good Little Witch.

Upcoming direct-to-video Harvey projects include: a computer-generated *Casper's A Merry Scary Christmas*, targeted for a Christmas 2000 release, while Baby Huey, Wendy, and Richie Rich television projects are also in the works.

Calling All Kids!
©1987 HARVEY PUBLICATIONS, INC.
1. RICHIE RICH • 2. CASPER • 3. WENDY • 4. HOT STUFF • 5. BABY HUEY • 6. NIGHTMARE • 7. STUMBO • 8. JACKIE JOKERS • 9. DOLLAR THE DOG
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19. FRECKLES • 20. SPOOKY • 21. GHOSTLY TRIO • 22. LITTLE DOT • 23. LITTLE AUDREY • 24. LITTLE LOTTA • 25. BUZZY • 26. HERMAN • 27. KATNIP

Harvey has developed a rich and diverse cast of characters over the years, with several of its better-known characters getting set for new adventures.

Krause announces comics ad staff changes

Krause Publications' ***Comics Buyer's Guide*** and sister publication *Comics Retailer* have announced changes in their advertising staffs with the promotion of Norma Jean Fochs to advertising manager and the addition of ad sales representative Shannon Frane.

Fochs joined Krause Publications as an ad sales rep. in the Comics and Toys Division in October 1998. She had previously been the marketing manager for a car dealership and spent more than six years as an ad sales representative for a major Wisconsin daily newspaper. "We're very pleased to promote from within," said ***CBG*** Publisher Mark Williams. "Norma Jean knows the field and has demonstrated leadership and innovation throughout her career with us."

Fochs and her husband, Pat Boyle, share a duplex in the nearby village of Scandinavia with their three dogs. *Comics Retailer* Editor John Jackson Miller and his family rent the other half of the structure.

"I really enjoy working so close to home," Fochs said. "Since I grew up in this area, I see a lot of familiar faces. I look forward to my new position and learning more about the comics industry."

Originally from Rhinelander, Wis., Frane has a degree in marketing and previously worked for Rhinelander's local newspaper as an advertising account executive. "Shannon has been a quick study," Williams said.

"My older sister introduced me to Archie comics at a young age, and before long I was hooked," Frane said. "I believe my current love of books stems from all the Archie comic-book reading I did as a child."

An Australian Wolverine?

By Rob Allstetter

In a move that happened after production had begun, Hugh Jackman, a relatively unknown Australian actor, has taken the spotlight role of Wolverine in the live-action *X-Men* movie from 20th Century Fox. Dougray Scott, who had been cast in the role, had to bow out of *X-Men* because of a scheduling conflict with the still-in-production *Mission: Impossible 2*.

Marvel's Avi Arad, executive producer of *X-Men* and all of Marvel's TV and movie projects, said that Jackman is an "amazing" choice for Logan. "You know, sometimes, from adversity comes greatness," he said. "He has the voice, he has the physique, he has the face. In the screen test, the chemistry between he and Anna Paquin (who plays Rogue) was just mesmerizing. It just feels right. We need to find, for that kind of role, 'the next guy up.' Because otherwise, it's very difficult to do multi-picture deals. I don't want to go through the Batman fiasco where you have a different star doing it for every movie. There's no continuity and you cannot develop the character. We need someone to come in and say, 'You know, I'm going to be here through the sequels.' And that's what we have. Not only a real actor, but when you see his picture, see his physique, his chest, it's actually what our dream was to have. He's the next 'big male' basically.

"We now have what we want. Although Dougray is wonderful and we feel very bad about that and we know how badly he feels about that. It's a once-in-a-lifetime opportunity to play Wolverine. Unfortunately, this other movie is taking his time and he cannot pull off and we cannot wait."

Jackman recently starred in the London revival of *Oklahoma*. His film credits include the Australian independent films *Erskineville King* and *Paperback Hero*. His other credits include the Australian television series *Corelli* and *Halifax f.p.*

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***The Marquis* dances.** Readers wondering whatever happened to **Guy Davis'** Caliber mini-series *The Marquis* will get their answer this spring courtesy of Oni Press. The project originally began life at Caliber with the publication of a preview issue entitled *The Marquis: Les Preludes*, which featured a short story and some sketch pages, but subsequent issues of the limited series were never published. Now Oni is stepping up to the plate to present the entire five-issue series — what Oni Publisher Joe Nozemack called "the first mini" — beginning in March.

Subtitled *Danse Macabre*, according to Editor in Chief **Jamie S. Rich**, "The story is set in late 19th century France, and the Marquis is part of the ruling class in the Catholic Church. He dons a mask to hide his identity, as he is one of the heads of the inquisition. Once he has the mask on, it allows him to see demons that are roaming the streets in human form. He believes this to be a talent sent to him by God and that he is on a holy crusade, but as he delves deeper, things turn darker."

Cover artists confirmed for the series include **Matt Wagner, Mike Mignola, Charles Vess**, and **Kelley Jones**.

Magneto moves *Heaven and Earth*. Marvel and writer **Fabian Nicieza** will continue to explore the Mutant Master of Magnetism's role as ruler of the mutant-state Genosha in *Magneto: Heaven and Earth*, a three-issue limited series slated for a spring 2000 release. The series features Magneto's "supporting cast," as established by writer **Joe Pruett** in this year's *Magneto Rex* limited series — including Quicksilver, Pipeline, Jenny Ransome, Phil Moreau, and Alda Huxley — but "*sans* Rogue," explained Nicieza.

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"As a result of events in the core X-titles leading up to the limited series, we'll also have a new supporting cast member, who has 'defected' from the X-titles and now questions his/her role at Magneto's side. We'll explore the country and people of Genosha a little bit more through a confrontation between Magneto's cabinet and the last pocket of rebellion on the island. We'll also dig into the Acolytes some more, address the faction of Acolytes who were dismissed by Xavier in the *Magneto War* one-shot and explain why several of them have apparently died and come back to life. And while Magneto is consolidating his land and striving to remake it into the paradise it once claimed to be, he'll have some — complications — with a member of his family — which might lead to come conflict with some of Earth's mightiest heroes ..." Marvel has not yet named an artist for the mini-series.

***Aria* arrives.** Writer **Brian Holguin** has announced upcoming changes to his Avalon Studios series *Aria* — changes he hopes will address the problems he's had getting new issues out on time. Since debuting as what was intended to be a monthly series late last year, only three issues have shipped to date.

***Aria/Angela: Heavenly Creatures** teams Brian Holguin's popular character with Todd McFarlane's Spawn spin-off.*

According to Holguin, regular *Aria* penciller **Jay Anacleto** has been tapped to pencil the upcoming two-issue prestige-format crossover mini-series with Todd McFarlane Productions,

(Continues on Page 10)

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Star Wars #12
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SCOUTING
(From Page 8)

Aria/Angela: Heavenly Creatures, currently scheduled to begin in February. Anacleto will continue to provide covers for the regular *Aria* series, but in order to improve the title's timeliness, Holguin will be tweaking its format and recruiting other artists to work on limited story arcs.

"These include **Mark Texeira, Bill Sienkiewicz,** and other top-of-the-heap talents," explained Holguin. "Aria will become basically a series of mini-series, with a different artist for each story arc. What this means is that the series will be out on a much more regular basis but artists will still be able to take the time to create the impressive art the series is known for."

Texeira is slated to take on the first mini-series, which will be three or four issues and will ship following the *Aria/Angela* crossover.

"I'm really, really, *really* sorry about the delays on the series, and next year readers can expect to see much more Aria product without having to wait an unreasonable length of time between issues," Holguin added.

Byrne hangs up his webs. Writer and artist **John Byrne** has announced that he will end his sometimes-controversial association with Spider-Man after a year and a half, stepping down as penciller of *Amazing Spider-Man* as of issue #18, scheduled for April 2000. Citing the desire to concentrate his efforts on other projects, including his new *X-Men: The Hidden Years* ongoing series and the January debuting *Marvel: The Lost Generation*, a 12-issue maxi-series that he'll pencil and co-write with **Roger Stern**, Byrne described the parting as amicable. Marvel has not announced his replacement.

A new *Wildcats* creative team. WildStorm and DC have officially announced a changing of the creative guard on WildStorm's flagship title *Wildcats*. The current creative team of writer **Scott Lobdell** and penciller **Travis Charest** will be stepping down to be replaced with **Joe Casey** and **Sean Phillips** as of *Wildcats* #8, scheduled to ship in February. Charest will remain with the series as cover artist as he contemplates his next project for the imprint — something that, according to *Wildcats* editor **Rachelle Brissenden**, will have a "*very* long deadline!"

While readers can usually expect sweeping changes to series with shifts in the creative teams, according to Casey, this time will prove to be an exception. "I was quite interested in Scott and Travis' original intention for the series, so I'm happy to continue in that direction," he said.

He added that he will try to keep the focus of the series on its ensemble cast of characters — like TV shows such as *NYPD Blue* and *ER*, rather than take a "sound the battle cry," traditional team roster approach. "It's definitely the way I've been handling the original X-Men in *Children of the Atom*, and I plan to continue in that vein on this series," he said. "The main difference between what Scott and Travis were doing and what Sean and I will do will stem mainly from the fact that the series is going monthly (as of January's *Wildcats* #7), so we'll be able to indulge in more continued, multi-issue stories."

Casey and Phillips will begin with a three-part story in #8-10 that will address a number of outstanding plot threads left over from the Lobdell-Charest era.

"We're going to kick things off with a bang as we wrap up two stories at once — the Kenyan conflict and Emp's ascension to become a High Lord of Eternal Light," Casey said. "All answers will be revealed concerning exactly who and what Kenyan is, what Emp's ascension truly involves, and what Emp and Kenyan's relationship is really all about."

Casey promises a change or two, however, including the return of a popular character to the cast, the Alan Moore creation Ladytron, as well as Zealot in Year Two. "I see the *Wildcats* cast as soldiers without a war," he concluded. "With all the Kherubim-Daemonite stuff behind them, these people are struggling to find their place in a new world, a world where their initial reason for existing is no longer relevant. It's a frightening circumstance for anyone to deal with, but it can also be very liberating, opening these characters up to infinite story possibilities."

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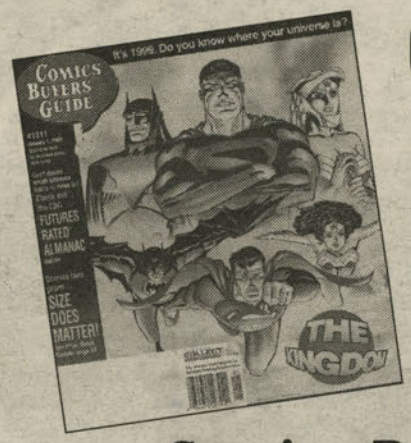

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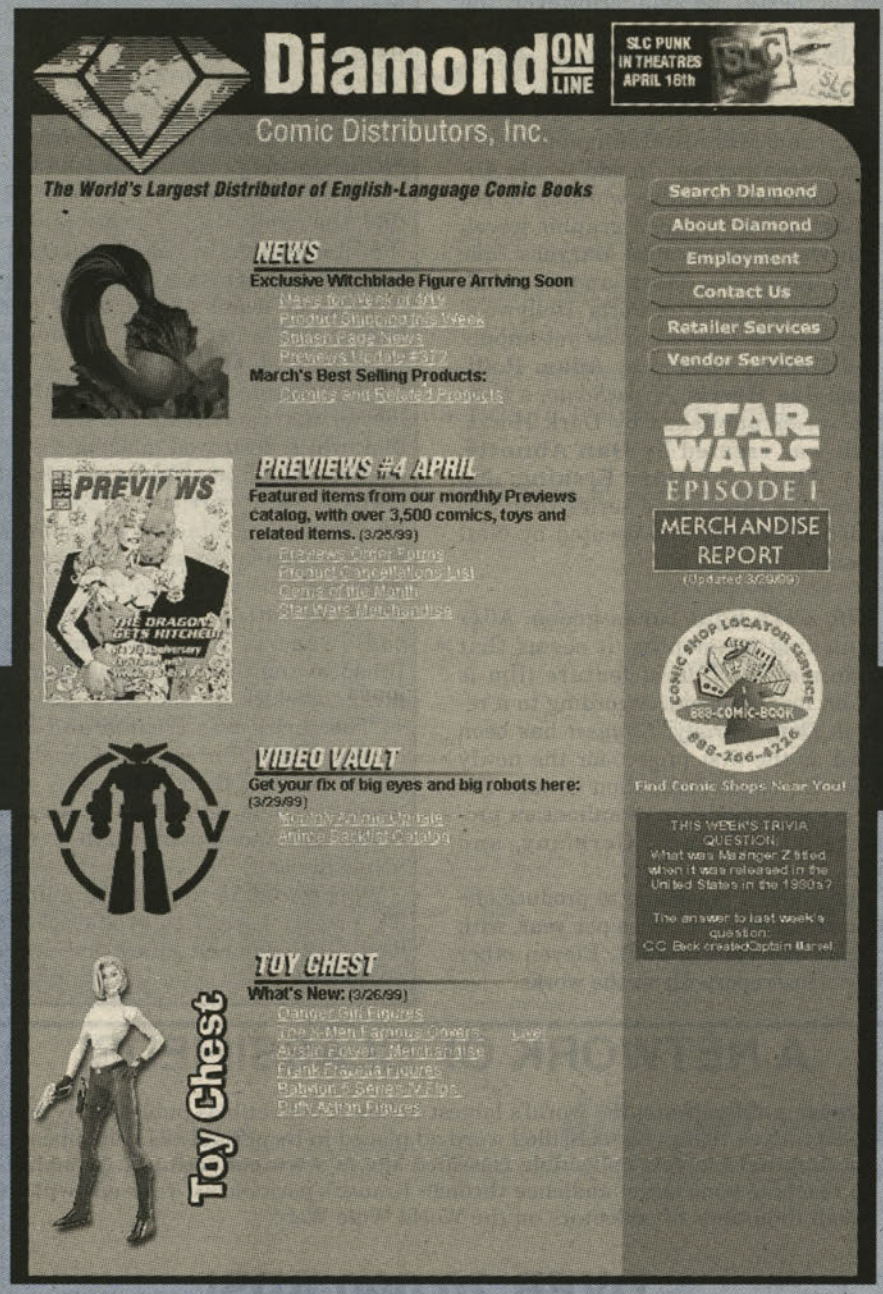
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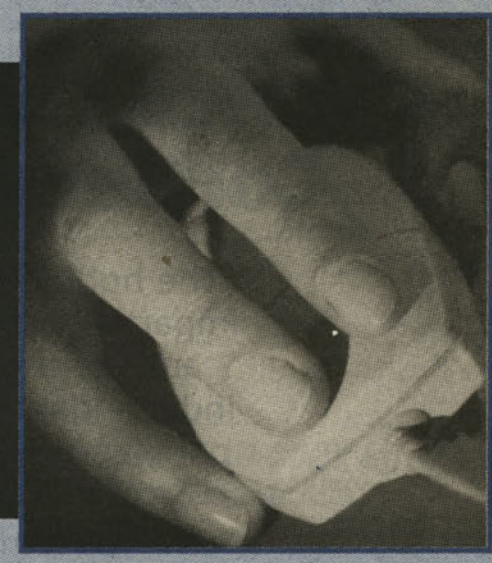

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MASS O' MEDIA

By Matt Brady

Dogma's Pittsburgh premiere

The Pittsburgh Post-Gazette reports that **Kevin Smith**'s *Dogma* will open the 1999 Three Rivers Film Festival. Much of *Dogma* was filmed in Pittsburgh during the spring of 1998. The screening of *Dogma* will kick off the festival Nov. 5 at 8 p.m. at the Regent Square Theater in downtown Pittsburgh, a week prior to the nationwide release of the film Nov. 12. Tickets for *Dogma* are $6 each, or you can purchase tickets to all 13 films of the festival for $60. For information on picking up tickets to either *Dogma* or the festival, call (412) 681-5449.

***Stargods* in talks.** According to *Stargods* writer and creator **Dean Zachary**, the property, based on the comic book by Zachary and **Scott Clark,** is currently in development with **John Gertz**' Zorro Productions. While it is still unclear whether *Stargods* will take shape as a live-action feature, an animated film, or an animated series, the news comes as a relief to Zachary, who had been in talks with Threshold Entertainment for months before they broke down without a deal. *Stargods* is slated to relaunch with #1 at Image sometime in 2000.

Potts and *Alien Legion* update. **Carl Potts** recently informed *Mass o' Media* that the rights option he'd given to two producers two years ago has expired, and he has retaken control of the *Alien Legion* property. "I'm continuing to work with those producers (Shuken/Charnov) on another comics-related property," he said. "However, the *Alien Legion* television series efforts are on hold for now as the focus has shifted to trying to set up a feature film."

Potts also added that the UTA talent agency and Malkin Management are now representing him. In addition to *Alien Legion*, Potts is also working to get his *Last of the Dragons* graphic novel, which was published by Marvel's Epic line, to the screen, either large or small. Additional projects on Potts' Hollywood docket include: *Toybox*, an as yet unpublished property created by **Adam Pollina** and **Joe Harris**; *HyperSonic*, a four-issue series published by Dark Horse, which was created by **Dan Abnettt, Steve White**, and **Gary Erskine;** and *Untamed*, a three-issue series that was published by Epic and created by **Neil Hanson**.

***Elfquest*'s light turns green.** After languishing for months, it seems that the animated *Elfquest* feature film is back on its feet again. According to a report in *Daily Variety*, *Elfquest* has been named as the first project for the newly formed European Animation Group. The new group is made up of animation producers from France, Germany, and Spain.

The alliance is looking to produce one animated feature or series per year, with *Elfquest* expected in 2001. Eleven other projects are reportedly in the works.

Howard Stern speaks for *Doomsday*

By Rob Allstetter

UPN has ordered 13 episodes of Film Roman's *Doomsday*, an animated series which Howard Stern is both executive producing and providing the lead voice.

Stern will provide the voice of Orinthal, the family dogy. The series follows the Bradley family, who travel in their motor home across a post-apocalyptic America in search of traditional family values and a new home. Throughout their travels, they encounter a world turned upside down as a result of a mysterious, cataclysmic burst of radiation, which destroyed much of the civilized world. Mutated humans, a band of barbaric road warriors, 50-foot hillbillies and IRS agents (the only branch of the government to survive) plague the Bradleys, who must also cope with limited food, water, and gasoline amid sporadic reports from two Emergency Broadcasting System deejays and their drifter sidekick.

The series was created and developed by Tracy Torme, whose credits include *Sliders*. Eric Radomski, whose credits include *Batman: The Animated Series* and *Spawn*, will serve as supervising director.

"*Doomsday* is the kind of animated TV project I want to produce," Stern said. "It's edgy and funny and network acceptable."

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Dan Goldman
DC Comics

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I found Mark Evanier's column in #1350 to be extremely disturbing.

After following comics since 1961, I do not believe I have seen such a scarcity of good, well-written material. This is a nice way of saying that comics today are just not enjoyable. There does not appear to be the critical writing elements necessary to tell a good story.

As Peter David points out so well in issue #1350, comic books today are dominated by art. There does seem to be an attempt to tell a visual story using primarily full-page splashes. Often, a single panel consists of two full-page splashes, a real *tour de force* of art with little storytelling value. Panel art appears to have taken an unforeseen path toward minimalism. Story and plot development appear to have taken second-string position to flashy artwork and excellent coloring techniques. I have seen the six-panel page reduced to a four-panel page and now become a two-page panel. All the while, I've watched the essence of panel art storytelling fall to the lure of glitzy showmanship.

[I think it was Jack Kirby who first made the two-page panel a matter of course — and I seem to recall he did at least one three-page panel. That was quite a few years ago, and I'd gather that there must be readers somewhere who think this is a dramatic way to tell a story.

On the other hand, we found five writers who are continuing to tell plot-filled stories: one author per issue for a month. And we by no means exhausted the list of terrific comic-book writers.]

Gary Banks
1406 Wisteria Street S.E.
Cullman, AL 35055

I'm way behind in doing the things I've wanted to do. So this is very late. Mike Skidmore's letter in ***CBG*** #1344 on "convention" tapes struck home with me, as I buy a lot of videos.

There is a large gray area as far as what constitutes "video piracy." There are some films out there with no discernible legal rights of ownership. A good example would be *It's a Wonderful Life* several years ago. Everybody and their dog sold copies or showed it relentlessly on television. Finally, somebody contacted a relative of the deceased "owner" and secured partial rights. This basically scared off anyone who had been selling the tape. If a film is believed to be in the public domain, it is usually sold from one collector to another, no rights given or implied.

Recently the MPAA has been cracking down on this type of activity — which is a shame, because in most cases the collector tapes are the only way you will ever see that film again. The studios won't release the films, because they feel there is no profit in it. This is coming from the same geniuses who thought VCRs and video rental stores would kill their profits, when in fact they have made billions from them.

While Evanier brought up some interesting points on "shill" bidding on eBay a few weeks ago, he may have overlooked a few more valid reasons on prices being "driven up." Participating in an auction should be like going shopping for any daily item or a major purchase. You have to shop around. It isn't hard to do a search at eBay and bring up dozens of the same items at different prices. For some reason, people are either unaware of it or don't have time for it. I have seen two identical videos at auction 20 minutes apart. The first one had 13 bids, and the price was $41. The second copy was bidless at $5. When I was in the market for old comics, I would call up the title and see what was being offered and at what price. If the prices were spiralling upward, I would just pass on it.

Another reason for high prices can be attributed to "auction fever." All rational thought is tossed out the window, as two people get in a war for a copy of *The Fat Maniac* #12 in VG. The comic book is no

(Continues on Page 16)

For Art's Sake — By Chris Smigliano

BY THE LOOK ON YOUR FACE I CAN TELL THE INTERVIEW DIDN'T GO TOO WELL!!
GEE, WHAT TIPPED YOU OFF? THE BUMPS AND BRUISES FROM HAVING GIANT GREEN APPLES DROPPED ON ME??
CHEER UP, MY BOY-IT'S QUITE FOR THE BEST, BECAUSE TO DEAL WITH OUR LAWYERS CAN BE QUITE A TEST!!
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I SEE YOUR POINT. LAWYERS ARE DANGEROUS ENOUGH, BUT ONES WHO CARRY GUNS IN THEIR SHOES YOU DON'T WANT TO MESS WITH...
NOW THEY USE WORSE THAN GUNS, TO POINT OUT THE FACTS...
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16 VG $475
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Planet
25 Fine- River City $325
31 VF+ $650
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14 Fine $130
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Mile High $375
Popular Teen-Agers,Love
14 Fine $70
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9 Fine $60
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58 VF/NM Oakland $30
59 NM- Oakland $35
61 VF/NM Oakland $25
62 NM Oakland $30
65 NM Oakland $30
67 NM Oakland $30
69 NM Oakland $30
Rawhide Kid
70 NM Oakland $30
71 NM Oakland $18
72 VF+ Oakland $12
73 VF+ Oakland $12
74 NM Oakland $18
75 NM- Oakland $15
76 NM- Oakland $15
77 VF/NM Oakland $14
78 NM Oakland $18
79 NM- Oakland $18
80 NM Oakland $18
81 VF Oakland $10
82 VF/NM Oakland $12
Real Life
58 VF+ River City $75
Richie Rich
2 GVG $65
Rip Hunter...Time Master
3 Fine+ $35
Science Comics
3 VG $375
Sea Devils
1 VF Mass $450
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2 Fine $65
3 VF++ $150
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42 NM Winnipeg $6
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82 NM- Bethlehem $75
83 NM Bethlehem $60
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87 NM- Bethlehem $60
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64 VG/F $13.50
65 VG+ $12
66 Fine- $14
69 VG+ $12
73 VG/F $10
74 FVF $18
77 VF- $24
77 VF $28
78 Fine+ $15
79 VG/F $8
79 FVF $16.50
81 VG/F $10
83 NM- $50
83 FVF $18
89 VF- $24
91 VF- $24
96 VF $28
Target Western Romances
106 (#1) VF/NM $300
Tarzan of the Apes
177 VF River City $10
The Simpsons
1 VF/NM $5
The Spectre
1 NM $195
2 NM Oakland $100
3 VF++ Oakland $75
4 NM Oakland $100
5 NM Oakland $100
The Three Mouseketeers
6 VG $35
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Oh, So? From Page 14

longer the focal point. Winning is the only thing that matters. I've watched people whom I know drive an issue into the stratosphere, as they fought over it. Common sense has to be used.

Then, again, buying comics and common sense usually don't find themselves in the same sentence.

A safe bet with auctions is to set a maximum that you will bid on the lot and stick to it. If you lose on this, another will pop up; trust me on that observation. If dealers see that something is selling, they all hustle onto the bandwagon. I've seen hundreds of #1 issues of 1960s DC and Marvel comics listed that I thought were not readily available.

Study the listing you are interested in bidding on before you commit. At most auction sites, you can pull up a bid history on that particular auction. While it won't give you the dollar amount on the bids while it is still going, you can see who has bid on it. If it looks suspicious stay out of the auction.

Check the feedback comments on the seller, while you're at it. This is another thing that people don't do before placing a bid. Get a feel for the seller before you bid. If a person has 300 positive comments and 200 negative, you'd best shy away. This summer, I spent many fun hours tracking a crooked seller as he changed his user ID on a weekly basis.

Just use common sense and a little caution when participating.

On another note: What makes a comic book outstanding to you readers? For me it is when I finish it and re-read it immediately, because it made such an impact the first time. (If I've forgotten what I've read when I put the issue down, I don't *need* to re-read it, as it must be sadly lacking). I'm a big DC fan, so there may be some prejudice involved here.

The *World's Finest* series has been better than I could have hoped for. This is far from a "let's team up and beat the snot out of a villain" series. It is about the relationship of two men who are polar opposites and how they can find a common ground. One issue featured almost all conversation between Batman and Superman. It had more interesting development than any punch-out comic book.

Hitman is another comic book I usually read at least twice in one session. While I feel that most of Ennis' stuff is not for me, this series is. I can actually "like" a guy who is a killer for hire with a code of honor. In fact, out of the company wide crossovers, *Hitman* is usually the best. It is either taken into a very non-meta-human aspect ("Final Night") or pokes fun at the crossover ("One Million").

I'm just wondering if anybody else has found themselves to be in the situation I am now. I grew up reading Silver Age comics. Through April of this year I had been picking up Silver Age comics via trade or purchase. That came screeching to a halt. I haven't picked up any since early April. Reading them is is almost like a chore. "You bought the issue last year, and you might as well read it." (No problem exists when it comes to purchasing or reading the comics that come out every week.)

Admittedly, the issues I was looking for were pretty hard to find and expensive. It just may be that the cost outweighs the pleasure derived. For the $25 to $50 spent on a comic book that takes five to 10 minutes to read, I can take that and buy up to five videos that provide hours of entertainment.

Whatever it is, it's scaring the hell out of me, as my interest in older comics wanes. Maybe it is just a case of "Mid-Life Crisis on Infinite Earths."

[Actually, many studios release public domain films. The problem is often in getting a public domain print that is in good shape. I bought a DVD of Leslie Howard's ***The Scarlet Pimpernel*** *recently, hoping the print would be sharp. What I got was a very sharp image of a print with poor picture and sound quality. Sigh.*

And in many cases, the presumption of public domain status reflects only that no one has tried very hard to locate a copyright owner.]

Randall H. Crawford
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Grand Rapids, MI 49504

As I understand it, actress Melissa Joan Hart had already been successful on TV for years, starring in Nickelodeon's *Clarissa Explains It All*. Apparently she had earned, and squirreled away, enough cash that she and her mother were able to start their own production company. And it was they who acquired the license for *Sabrina, the Teenage Witch* from the Archie Comics company.

Sabrina, who had been a popular character in comics and animated TV in the '60s and '70s, had not been active in a while. Thanks to the made-for-Showtime *Sabrina, the Teenage Witch* movie which served as a pilot for the series which was picked up by ABC, Archie launched a renumbered and somewhat revised comic-book series and licensed the character for a successful series of juvenile novels, plus dolls and toys. In short, it made money from Hart's revival of its unused character.

But now the 23-year-old, tired of being typecast as a teen-ager, has decided to act her age. Unfortunately, she chose Britney Spears as a role model. She participated in photo layouts, covers, and interviews for *TV Guide, Bikini*, and *Maxim*.

For those not familiar with it, *Maxim* is, along with other magazines such as *Details* and the latest incarnation of *Esquire*, one of a "new" genre of men's magazines which basically do everything *Playboy* has been doing all along but without the nudity, cartoons, or interview.

Maxim does not feature nudity. In spite of the misleading (if not downright pandering) phrase "your favorite witch without a stitch!" (presumably selected more for its rhyme scheme than its accuracy), Hart does not appear nude in the *Maxim* layout. She is covered by undergarments or sheets in a photo layout which is glamorous, sophisticated, and, yes, quite sexy — but in no way nude.

In fact, a late-afternoon tabloid television program covering the controversy was able to show every one of the pictures (not that *Inside Edition* should be considered an arbiter of taste).

Archie Publisher Michael Silberkleit demanded that the actress apologize for her "lapse in judgement" or resign from her twin jobs as Sabrina on the live-action series and Sabrina's aunts on the new animated series.

The Archie company has also requested that Hart appear in an anti-drinking public service announcement.

Bob Newhart did not create, condone, or advocate the collegiate "Take a drink

(Continues on Page 18)

Wolff & Byrd, Counselors of the Macabre — By Batton Lash

FOR THOSE OF YOU WHO JUST TUNED IN, WE ARE CONTINUING OUR LIVE COVERAGE OF A 80-FOOT MAN WHO HAS BEEN TERRORIZING THE CITY TONIGHT. HE HAS BEEN IDENTIFIED AS STEVE TWITCHELL, WHO JUST HOURS AGO WAS A NORMAL SIX-FOOT-TWO. THE CAUSE OF HIS GROWTH IS NOT KNOWN AT THIS TIME. WITNESSES SAW TWITCHELL GO INTO A RAGE, LEAVING DEMOLISHED BUILDINGS IN HIS WAKE AS HE STORMED THROUGH THE CITY, APPARENTLY, WITH NOWHERE ELSE TO GO, AND WITH HIS WIFE IN HIS HAND, THE GIANT HEADED FOR HIS LAWYERS' OFFICES AND BEGAN CLIMBING THEIR BUILDING. THE POLICE HAVE ASKED TWITCHELL FOR AN UNCONDITIONAL SURRENDER--IT HAS NOT BEEN DISCLOSED HOW THEY WOULD TAKE TWITCHELL INTO CUSTODY...
©1999 BATTON LASH
BOY, THESE PRE-WAR BUILDINGS ARE STURDIER THAN I THOUGHT, BUT WHO KNOWS HOW LONG IT CAN HOLD HIM?
FOR A GIANT, TWITCHELL'S AWFULLY SHORT SIGHTED...
THE COURT RULED THAT THE POLICE CREATE A "BUFFER ZONE" FOR HIM SO HE COULD BE TREATED FOR HIS CONDITION--
--BUT TWITCHELL HAD TO HAVE A NISSY-FIT AND STOMP OFF!
AND HIS STOMPS ARE 5.2 ON THE RICHTER SCALE!
www.edgeglobal.com/exhibit
I HOPE HARRIET TALKS SOME SENSE INTO HIM-- HE DOESN'T EVEN WANT TO SPEAK TO US NOW!
HMM--HARRIET MENTIONED SOMEONE WHO MIGHT BE ABLE TO . . . GET THE PHONE BOOK, BYRD . . .
SOON--
YES, MS. WOLFF, I'VE BEEN WATCHING THE TV COVERAGE--
ALL I CAN SAY IS, THAT FOR A 80-FOOT MAN, HE CERTAINLY HASN'T BEEN ACTING LIKE A GROWN-UP!
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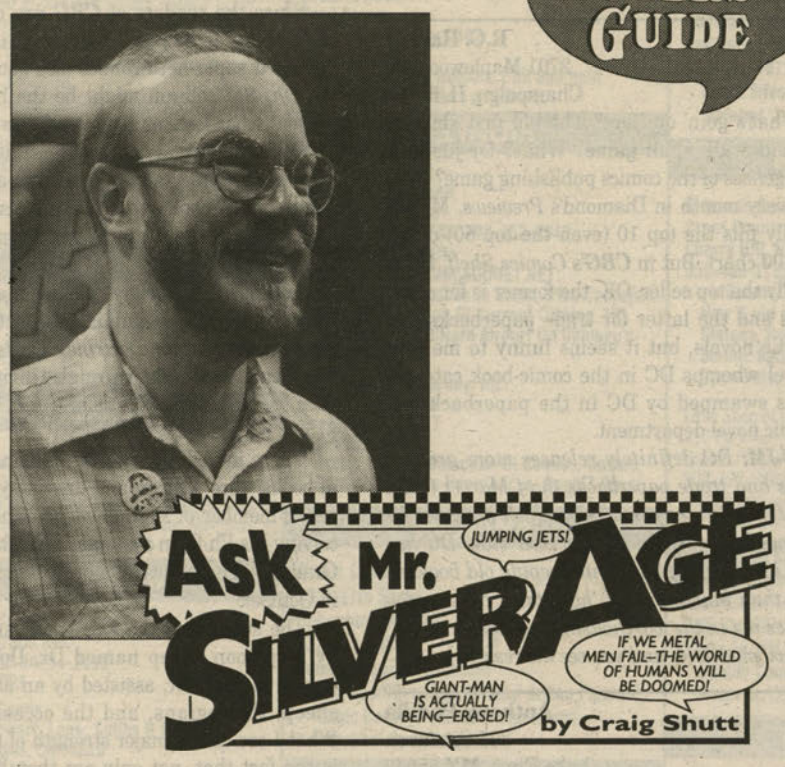
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Oh, So?

From Page 16

whenever someone says, 'Bob' " drinking game. Melissa Joan Hart did not create, condone, or advocate the "Drink when Salem the cat talks" *Sabrina* variation either; she acknowledged its existence in response to an interview question.

Considering that the majority of Americans are now overweight and the fact that gluttony (and not alcoholism) is counted among the "deadly sins," Archie Comic Publications might consider having its Forsythe P. "Jughead" Jones character join with J. Wellington Wimpy in apologizing to the American public for their years of carelessly advocating uncontrollable hamburger over-consumption.

Assuming Hart did have an archaic "morals clause" in her contract, she's not guilty on a minor technicality. She is not currently portraying the Sabrina from the Archie comics. The company has already canceled the *Sabrina, The Teenage Witch* comic-book series based on the TV series (which had featured a photo of Hart on each cover). The company has replaced it on the schedule with a new *Sabrina* comic book based on the new animated series.

Incidentally, in the new series Sabrina has been age-regressed to 12, a point at which she has not developed her own magic powers and must "borrow" spells from her aunts in order to perform magic. In short, the new Sabrina is neither teen-age nor a witch.

One has to question whether Archie Comic Publications is being either a little naive or a little hypocritical in this matter, considering that its main draw is demurely sexy illustrations of teen-age girls with long, slim legs, full bosoms and names like Betty, Veronica, Cheryl Blossom, Sabrina, and Josie.

Put it this way: *Sports Illustrated* is accused of sexism for publishing one swimsuit issue per year. Virtually the entire Archie line features swimsuit covers on nearly every issue of every title all summer long every year.

Or put it another way: As an adult comics collector who picks up two or three Archie titles a year, I have noticed that they are occasionally willing to feature a mildly risque cover (female characters in bondage or in mildly suggestive poses or sexy costumes) or subliminal suggestion (such as the recent cover featuring Betty holding a bowl of cake batter in her lap and stirring violently in so much excitement that contents of the bowl are spilling).

Yes, there comes a time in the life of a young boy when, if he doesn't develop mutant superpowers, his body still undergoes certain changes — a time when he finds sexy pictures stimulating. In today's climate of "Good Girl" art and "Bad Girl" characters, perhaps the Archie characters really *do* seem as innocent and wholesome as they claim they are.

But when *I* reached that age, in the early '60s, my first private cache of "erotic art" consisted of a couple Harvey *Black Cats*, some copies of *Wonder Woman*, and, yes, some *Betty & Veronica Summer Funs*. I'm going to assume that I was not the only person to ever use (or should I say abuse) an Archie publication for this purpose.

If the Archie people really must persist in claiming total innocence in the charge of exploiting adolescent sexuality in order to sell the very mildest and softest of softcore erotic art — well, isn't it time someone took them aside and gently explained to them exactly what's so funny about the title *Josie & the Pussycats*?

[If you look at the art in Archie stories of the 1940s, you'll find the teen girls in more provocative art than you found in the '60s.]

William K. Scurry Jr.
2404 White Pine Dr.
Durham, NC 27705

In reference to the article in #1353 about Melissa Joan Hart's decision to undertake the interviews and photo shoots for *Bikini* and *Maxim* magazine, Michael Silberkleit (publisher of Archie Comics) should wake up. *Sabrina* is a TV show; this is real life.

She is a lovely young woman coming of age in Hollywood (a tough place in which to do so) and hasn't done anything irresponsible or unwise in participating with *Maxim* or *Bikini*. As an aside point, the shots were tasteful and flattering, as opposed to exploitative and crude. What Hart does off the set of *Sabrina* should be her business alone.

Does Silberkleit honestly feel that the target audience for Sabrina are regular readers of *Maxim* and/or *Bikini*? In any case, I fail to see how this tarnishes the sheen of the show.

Russ Maheras

In ***CBG*** # 1354, the second question for The Buyer's Guide Trivia Trove #2 on Page 36 was, "The only *TBG* cover to be used twice was by what marvelous Golden Age creator?" The answer listed was C.C. Beck, for *TBG* cover #76, later reprinted on the cover of #208. While the answer is technically correct — C.C. Beck's cover was reprinted — the question is wrong.

Don Rosa's beautiful cover on issue #27 was *also* reprinted. It later graced the cover of *TBG* #414. And it doesn't stop there.

A "jam" cover on *TBG* #127 by Alan Hanley, Jim Engel, Chuck Fiala, Roy Kinnard, and yours truly was later reprinted on the cover of *TBG* #477.

But wait. There's still more!

Four of my solo *TBG* covers were printed twice. The cover of *TBG* #98 was reprinted on *TBG* #396; #62 on #406; #116 on #429; and #144 on #425. Since I have owned most, but not all 481 *TBG* issues, there may even be a few others, as well.

Do I get a Krause Publications "No-Prize"?

*[**JJM:** If we had one.*

*Of course, we meant, "the **first TBG** cover ..." But, if you're going to start paying attention to single words, well ...]*

R.C. Harvey
2701 Maplewood Dr.
Champaign, IL 61821

What's goin' on here? The old fast shuffle? The sidewalk shell game? What? Or just the strangeness of the comics publishing game?

Every month in Diamond's *Previews*, Marvel usually fills the top 10 (even the top 50) of the Top 100 chart. But in ***CBG***'s *Comics Shelf*, DC is usually the top seller. OK, the former is for comic books and the latter for trade paperbacks and graphic novels, but it seems funny to me that Marvel whomps DC in the comic-book category but is swamped by DC in the paperback and graphic novel department.

*[**JJM:** DC definitely releases more graphic novels and trade paperbacks than Marvel (more than twice as many in 1997), which accounts for the "new" charts. On the backlist side, DC has put a lot more emphasis into keeping old books in stock than Marvel, which has stated on occasion that it's not in the warehousing business.*

Two models — and you see the results.]

Anthony Padilla
305 Cimarron
Lake Elmo, MN 55042

I'm hoping someone can help me. Last year I purchased some packs of the second Marilyn Monroe card series produced by a company called Sports Time Inc. and was lucky enough to get a redemption card for a specially designed collector's card. I sent the card with a check for postage to the P.O. Box address listed on the card via certified mail, only to have it returned unopened and unclaimed a few months later.

Recently, I tried calling a company fitting the name and description of Sports Time Inc., but the number had been disconnected. Could anyone inform me as to whether or not Sports Time Inc. still exists and provide me a means of contacting this company so I can redeem my card before it expires?

[They've been out of business for some time.]

*[**JJM:** Their license for Playboy cards was picked up by their former printer, Paradigm, but I highly doubt they took on any of Sports Time's other obligations.]*

Harry W. Miller
190 Peach Blossom Ln.
Bowling Green, KY 42103

Since the readers of ***CBG*** are not likely to read about it in publications which focus on standard super-hero comics and such, I thought the *Oh, So?* column might be the best place to present what I see as some good news for comics.

We in the Alpha Omega Christian comics apa have been trying to take comics to a market beyond comics bookstores for quite a while with books such as the *Proverbs and Parables* book in which 60 artists, members of the CCAS (Christian Comics Art Society) participated. Recently, Inter-Varsity Press published a set of four 48-page comics, *Doctor Doctrine's Christian Comix*. They can be bought through Christian stores such as the Family bookstore chain, nation-wide: $15.96 for the set.

These incredibly entertaining and educational books were written and drawn by Fred Sanders, a member of Alpha Omega, who will be receiving his Ph.D. in systematic theology from the Graduate Theological Union in Berkeley, Calif., in October.

The subjects of the four books are presented by a cartoon sheep named Dr. Doctrine, who serves as narrator, assisted by an assortment of sheep, theologians, and the occasional rabbi. What I see as the major strength of these comics is the fact that, not only are they light-hearted "comic" books, but they explain in easy-to-understand form how the message of the Bible is presented in terms of images and analogs which speak to one's spirit or imagination and act as a "telescope" to allow one to see beyond the horizon of Earth-bound assumptions.

In religion as in science, universal truths must employ imagination and analogical reasoning: an understanding of things which can not be known directly by the senses, through things which are known by us through the senses. "For since the creation of the world His [God's] invisible attributes, His eternal power and divine nature have been clearly seen through what has been made ..."

The first issue is on "Biblical Images," the second on "the Word of God." As profound as it is, the Bible has more in common with comics than you might suppose: words and images.

THE SPIRIT
THE HALLOWEEN SPIRIT #4
WILL EISNER
THE HOUSE.. ON CEMETERY HILL..
WE'RE ALSO DEP'TY JUNIOR INVESTIGATORS, LOOKIN' FO' A PLACE WHERE BLACK MARKETEERS IS HIDIN' THEIR STUFF....
Meanwhile...
NOW, MISTER CODJER, BE REASONABLE! THE VETERANS AREN'T ASKING YOU FOR CHARITY!
ALL WE WANT TO DO IS BUY THE HOUSE ON CEMETERY HILL AND WE'LL FIX IT UP SO'S WE CAN LIVE IN IT!
BAH!
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The Spirit **is available in comics shops. To order Will Eisner-related products, including graphic novels and art prints, call Poorhouse Press at (954) 726-4343, fax (954) 721-1823, or write Poorhouse Press, 8333 W. McNab Rd., Tamarac, FL 33321.**

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IN THIS (SOB!) LAST ISSUE: "UPON REFLECTION" (THROUGH A GLASS DARKLY, WE SEE A WEREWOLF!) WITH **JACK DAVIS** ART, "BLIND ALLEYS" (IN THE LAND OF THE BLIND. . . WATCH OUT!) WITH **GEORGE EVANS** ART, "SUCCESS STORY" (IN LAW TROUBLE, **EC** STYLE!) WITH **JOE ORLANDO** ART AND "TATTER UP!" (USE IT UP, WEAR IT OUT. . .AND RECYCLE!) WITH **GRAHAM INGEL**'s LAST 'GHASTLY' BYLINE!

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Comics in your future: Retailer reviews of comics scheduled to ship in December

Blaze of Glory #1

Marvel, color, $2.99

John Ostrander brings together several of Marvel's Western heroes for one final mission. The biweekly mini-series is illustrated by Leonardo Manco.

Meet our retail panel on Page 24 of *CBG* #1355!

Bennett: Any Western from a major publisher would be good cause for celebration, but this mini-series is something very special. Ostrander spins a mean *Magnificent Seven*ish plot as a means to reunite Marvel's classic cowboys, while Manco gives them all a vivid "Real West" look. Buy this, and maybe Marvel will finally reprint Jack Kirby's Marvel westerns in an affordable format. Grade: **B**.

Biggers: *Blaze of Glory* isn't a Marvel super-hero title in Western garb: this is a true Western. The story has a hard edge, a sensibility rooted in the 19th century, but interpreted through 20th-century eyes. Oh, there are little things I could certainly do without — Kid Colt's sunglasses immediately bothered me, for example, since it harkened more to *Wild Wild West* than to any hard-edged Western — but overall, it's fascinating to see how Ostrander pulls together so many of Marvel's Western heroes in one tale. This is the West at its best. Grade: **A**.

Inwood: I'm really looking forward to this series. Ostrander did a great job on *The Kents* and I'm expecting the same here. This series is a wonderful blend of the history of the old West and Marvel characters. The artwork is suited for this series, with an old-fashioned Western feel to it. I'm looking forward to seeing the original Ghost Rider (on a horse!) and old-time *Ghost Rider* fans will be overjoyed too. Grade: **A**.

Keeney: This meets and exceeds everything I expected from the creative team of Ostrander and Manco. Ostrander convincingly creates a world where real figures in the Old West mix with Marvel characters. He demonstrates a real understanding of what makes each character unique. Manco's art is stunning. The detail and atmosphere are realistic and dynamic. Comics need more straightforward Westerns. Nothing supernatural, no super-powers, just good, solid adventure. Grade: **A**.

Lawton: Manco certainly captures the shot-in-Spain look of Sergio Leone's spaghetti Westerns, but Ostrander's script veers crazily between *The Magnificent Seven* and *Blazing Saddles*. This is not to say it's laughable, it's just that there's nothing here that isn't evocative of some Western cliché we've already seen done better. This isn't necessarily Ostrander's fault; no other genre has been so thoroughly mined throughout the years in so many formats. Writing an innovative Western must be damned difficult. Unfortunately, *Blaze of Glory*, from its title on down, is not a successful effort. Grade: **C**.

Mateer: Between *Desperadoes*, the various Tim Truman-drawn Jonah Hex and Lone Ranger mini-series, and Ostrander's *The Kents*, Westerns have been experiencing a well-deserved revival lately. Yes, the one-last-hurrah, twilight-of-the-West setup is hardly new, but the character bits are solid, the plot offers realistic but despicable villains, and the art gives the heroes just the right shadowy, aging, Men-With-No-Name mythic punch. Even if you normally just buy super-heroes, put this on your pull list: you'll be introduced to a fascinating corner of the Marvel universe, and you won't be disappointed. Grade: **A**.

Retailers' grade: B+

Pulp Fantastic

DC/Vertigo, 32 pages, $2.50

Writers Howard Chaykin and David Tischman team with artist Rich Burchett to tell the story of a detective sent to a colony world settled by a religious cult.

Mateer: Burchett wouldn't be the obvious first pick for an artist on a Chaykin script, but he turns out to be an inspired choice — his slightly cartoony style plays off against Chaykin's more "realistic" violence and sexuality, and softens its edges while retaining its kick. Grade: **B**.

Bennett: Although it's bad form to "brand name" artists, it should come as no surprise that Chaykin and company have produced another hi-octane combo of retro sci-fi, he-man action, and sex, sex, sex. Grade: **B**.

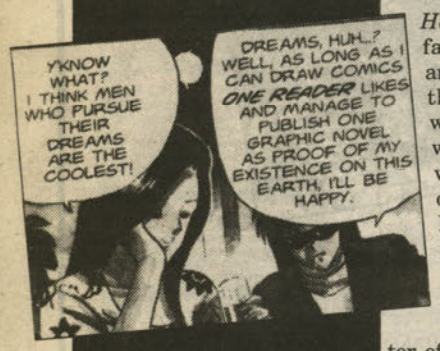
Lawton: *Pulp Fantastic*, unafraid of its own antecedents, is better than it has any right to be. Tough, sexy, and profane, Chaykin's script really doesn't stray too far from the basic hard-boiled gumshoe template but neither does it rely on the A-to-Z flowchart of comic-book storytelling. Grade: **B+**.

Retailers' grade: B

Heartbroken Angels

Viz, 100 pages, b/w, $15.95

Masahiko Kikuni's humorous cartoons serialized in *Pulp* are collected in this trade paperback. The adult-oriented cartoons deal with sex, death, embarrassment, religion, rock 'n' roll, and anime fans.


YKNOW WHAT? I THINK MEN WHO PURSUE THEIR DREAMS ARE THE COOLEST!
DREAMS, HUH...? WELL, AS LONG AS I CAN DRAW COMICS ONE READER LIKES AND MANAGE TO PUBLISH ONE GRAPHIC NOVEL AS PROOF OF MY EXISTENCE ON THIS EARTH, I'LL BE HAPPY.

Biggers: The idea behind *Heartbroken Angels* is great: A fast-paced assemblage of three- and four-panel adult humor strips that, more often than not, deal with matters sexual. However, what sounds great in idea isn't always as great in execution; some of the strips are so flat and lackluster that I came away thinking I had missed a crucial panel. When Kikuni is on target, his humor is delightful; however, he misses that target about a quarter of the time, judging by the strips that Viz has supplied. If one strip doesn't work, you move right on to the next one, which more often than not hits its target. Grade: **B-**.

Bennett: Individual taste varies greatly when it comes to humor, so it's entirely possible that *South Park* fans might just enjoy these perverse, scatological, and thoroughly unpleasant blackout gags. Grade: **F**.

Inwood: This is a series of funny one-liners, ironic and hilarious. Not for the meek or weak. Grade: **B**.

Keeney: I did not like this poorly timed, often bizarre comic strip. Most of the strips don't make sense, and when they do, they're old, tired, stupid jokes. Grade: **F**.

Mateer: It's interesting that the subtitle of this collection of gags-with-a-bite is *Sick, Sick, Sick* — that's a Jules Feiffer reference, and Kikuni's four-panel mini-movies, with their sex- and status-obsessed, neurotic characters, are a worthy reminder of that master cultural psychologist. The only minor complaint here is that, as a graphic novel collection, there are too many strips to read at once — they're meaty enough that they're better when taken in small doses. Grade: **A-**.

Lawton: These are not your father's manga stories. And thank goodness for that! These four-panel blackouts of dark humor and sex are closer to Ivan Brunetti's *Schizo* than to *Battle Angel Alita*. If you're not a manga fan but have a taste for the absurd and the occasionally rude, this compendium might be your cup of sake. I especially enjoyed the condemned man's method of avoiding final justice. Grade: **B+**.

Retailer's grade: C+

Luba #4

Fantagraphics, 32 pages, $3.50

A day in the life of Gilbert Hernandez' TV actress finds Luba discovering that her TV-show daughter is gay and her children have stolen a car, and her daughter has to explain why her mother is so scary.

HOW DO YOU UNDERSTAND WHAT HE SAYS, SENORA? I MEAN, WITH HIS THROAT BURNED OUT AND ALL?
RGGTTT...
I DON'T.)
WHAT HE CAN'T TELL US, HE HAS TO SHOW US, SENORA.
THAT'S JUST ABOUT EVERYTHING.

Bennett: More proof that the Golden Age of comics is now; not only is Hernandez, one of America's greatest cartoonists, producing some of his best work ever in a regularly published comic, but (according to the press release from Fantagraphics) he'll be doubling his output in the year to come. It's also proof there's no such thing as an embarrassment of riches. Grade: **A**.

Biggers: If you're obsessed with large breasts, this is your comic book. If you want likeable characters, believable motivation, or interesting situations, keep moving on. I've never been as disappointed in a comic book as I was in *Luba* #4; I know that Hernandez can do quality material, which is what makes this even more disappointing. Grade: **D+**.

Inwood: I'm totally lost. Do I need to start with #1? No grade because of this.

Lawton: Opening up a Hernandez comic book when you're not a regular reader is a bit like tuning into a soap opera during summer vacation — you don't know the characters or the plot, the whole thing seems faintly ridiculous, but it's just compelling enough that you know there's a serious chance that you'll get hooked.

Now, I like slice-of-life comics as much as the next reader but I find *Luba* to be too wide-angle, too encompassing, and too scattershot. There's just too much going on for this non-regular reader to comprehend. On the other hand, the more tightly focused mini-stories like "Luba's Niece, Venus" and "Firstborn" are a lot more diverting. Grade: **B**.

Keeney: *Luba* #4 may have a lot of payoff for long-time readers, but to someone new to the series, it was confusing, at best. The beautifully simple art and interesting and personal characters drew my attention. Unfortunately, it is quickly lost with vague references, poorly introduced situations, and a multitude of characters. Grade: **C-**.

Mateer: These heartfelt, sometimes funny, sometimes surreal stories, with their large cast of memorable characters and more-memorable images, are always worth reading. If you've never encountered them before, trust me — pick one up and see). Grade: **A**.

Retailers' grade: C+

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THE SECOND SIMUL-CON™ EVENT NOV.12-14

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- Pep Button Standee in Mint condition
- Batman daily #176, 1944
- Original art, Infantino cover recreation Superman #199
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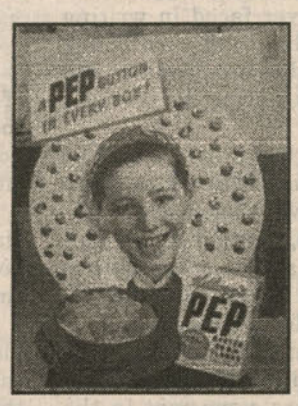
SUNDAY, #267, 1944



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Proud parents: Wolverine from his creators' view

By Gary St. Lawrence

Enigma. Ninja. Super-spy. Super-hero. Anti-hero. Cigar-smoker. Denture-wearer.

Wolverine's been all of the above (except the last one, at least until he gets adamantium fangs), which is impressive, since he started out as little more than a feral runt with a serious perpetual mad-on for galloping green behemoths.

So it's only fitting that we present here, on Wolverine's 25th anniversary, the inside scoop from some of the leading writers who made the vicious little mutant what he is today.

"What I came up with was something derived directly from what wolverines are: short, nasty, vicious little beasties with claws."
— Len Wein

Wein's Wolverine

It seemed only fitting that Len Wein wrote the final episode of the *X-Men* animated series to feature Wolverine. Wein, a veteran comics and animation writer and former Marvel editor in chief, created Wolverine more than two decades ago. Wein considers it a sort of "bookend" treatment, when recalling how he came to be charged with creating the hero.

"I was writing several projects for Marvel, including a Jamaican character called Brother Voodoo, so all the characters in that book had Jamaican accents," Wein says. "One day, Roy Thomas, who was editor in chief at Marvel at the time, told me he loved how I wrote characters' accents and could I come with a character called Wolverine. I asked why, and Roy said it was because he wanted to see how I could handle *Canadian* accents.

"So I went home and did some research on wolverines. What I came up with was something derived directly from what wolverines are: short, nasty, vicious little beasties with claws."

Wein added he believes Wolverine has evolved fairly naturally.

"Generally, I'm well-pleased with it," he said. "The fact that we are constantly discovering new aspects of a character that's a quarter of a century old tells you how rich a potential tapestry there was with the character to begin with. Overall, I'm pleased.

"I might have had him a little less bloodthirsty in his mid-to-early days, but otherwise I think things have been nicely done. One of the major elements of the character when I first conceived him was the constant inner struggle between his natural inclination to disembowel anyone who got in his way, and his constant battle to restrain that urge. Overcoming the blood-thirst was what I thought made him most a hero."

So where does Wolverine go from here?

"Damned if I know," he said. "No one has asked me to come along for the ride."

Wein said that the biggest challenge he's ever faced in writing Wolverine adventures was finding ways to subdue him visually and avoid always placing the spotlight on him.

"I always had a hard time," he said, "keeping Wolverine from completely overwhelming the other characters, pretty much no matter what the situation was. He's so easy and fun to write that the tendency is to focus on him and ignore the other characters."

Wein said his favorite Wolverine story arc came, not in the comics, but in the *X-Men* animated series, in the episode called "Old Soldiers," told in flashback, as Wolverine visited a World War II grave in Paris. The story was set in 1943, as a pre-claws Logan was sent on a mission to rescue a French scientist being held captive by The Red Skull. His contact on the mission turned out to be Captain America, and Sgt. Fury and the Howling Commandos also appeared. The story drew heavily on the premise set in "Madripoor Nights," in *The Uncanny X-Men* #268, in which a very young Natasha "Black Widow" Romanoff was tossed into the mix.

IF YOU REALLY WANT TO TANGLE WITH SOMEONE--
--WHY NOT TRY YOUR LUCK AGAINST--
--THE WOLVERINE!
WELL, NOW YOU KNOW WHAT--ER--WHO WEAPON X IS, FAITHFUL ONE.
HE'S A LIVING, RAGING POWERHOUSE WHO'S BOUND TO KNOCK YOU BACK ON YOUR EMERALD POSTERIOR.

Hama's handling

Larry Hama wrote many issues of *Wolverine* and provided many of the incidents that may — or may not — have been the result of the oft-maligned "memory implants."

Though a contributor to it, Hama said he has issues with the deliberate obscurity that is Wolverine's past.

"I wasn't that crazy about the memory implant stuff and a few of the things that were thrown into the mix during 'Weapon X.' I also vehemently disagree with the assertion that Wolverine was ever afraid of Cyber," he said. "If I had to accept that Wolverine was afraid of that weenie, then I couldn't write the character. I also wasn't too happy about the 'bone claws' bit."

Hama added that his favorite *Wolverine* arc — second to his own "Nightmares Persist" story in *Wolverine* #75 — would be Frank Miller's run during Barry Windsor-Smith's "Weapon X" run in *Marvel Comics Presents*. He said his choice for the outright best depiction of Wolverine, in both story and art, is a far more complicated decision.

"When you say 'best,' we are getting into muddy ground," Hama said. "It's very rare to get the combination of all the elements singing at the same time. Somebody once said that, in the case of Conan the Barbarian, Barry Windsor-Smith got the world right and Conan wrong, and John Buscema got Conan right and the world wrong! I would have liked to see a Wolverine story written by Frank Miller and drawn by Jim Lee."

Hama said that, when it comes to judging art around Wolverine, the number of players involved in the character's development have left many marks.

Wolverine: Lookin' good for 25

By Gary St. Lawrence

So what do you get for a guy who is really difficult to kill and has everything except adamantium? Simple: You give him back his adamantium and *then* you kill him. Wolverine's celebrating the big two-five this month, and Marvel, never to overlook such an obvious media-hype opportunity, has big doings planned for the vicious little Canadian.

But this is Marvel, and Wolverine isn't Bucky Barnes. So you know that death is only temporary. And what better way to assure the impermanence of a character's death than to kill him in the Marvel universe?

The advance blurb for *Wolverine* #147 tells readers that, "in the aftermath of tragedy, Wolverine has been profoundly changed ... body and soul. What he never thought could happen has happened." The fans can safely assume (or at least hope) that Marvel isn't talking about the discovery of yet another absurd marriage to a super-villainess.

Wolverine's had a busy year, even for someone who routinely engages in knock-down-drag-outs and battles existence-threatening menaces. He's had his butt (and ego) whipped twice by longtime adamantium-laced enemies Sabretooth and Cyber. He's had an adventure-filled romp in space. He's been absorbed and possessed; batted around by Galactus, Apocalypse, and some super-hero robots; replaced by shapeshifters; dated Warbird (who sure seems to get around these days); and even had a bout with the Jewish Anti-Defamation League (although the latter incident was clearly not his fault).

Born a mutant, under still (and probably forever) undisclosed circumstances, Logan, aka Wolverine, was forcibly subjected to the Canadian government's super-secret endeavor to create the ultimate secret agent: Project Weapon X. It was during this adventure that Logan had adamantium molecularly fused to his skeleton, making it virtually unbreakable. Part of the adamantium process manifested itself as three-foot retractable claws that projected from the backs of his hands and retracted into housings in his forearms. These claws, coupled with his natural ferocity, heightened animal-like senses, and his tendency to become a salivating homicidal nutcase during battle earned him the code name "Wolverine."

Donning the colors of the Michigan State University football team (kudos to Len Wein), Wolverine escaped into the Canadian Northwest, until his peace was disturbed by the ever-rampaging Hulk.

For awhile, he traipsed around as a member of Canada's super-team, Alpha Flight. But, once his standing as a salable super-hero was secured, Wolverine joined Prof. Charles Xavier's second team of X-Men in *Giant-Size X-Men* #1. Never what you'd call a long-term team player, Wolverine has gone *mano a mano* against some of the Marvel universe's baddest good guys and bad guys, always emerging victorious — or at least still able to heal with super-human speed and efficiency.

Wolverine's been an active player in the U.S.-Soviet Cold War of the 1960s. He's been a field operative for the Canadian government in the 1950s. He apparently performed covert missions in Vietnam. He's got quite a few stories to tell of his adventures on the 19th century American frontier, and he knows more than General Norman Schwarzkopf about military operations in Iraq during the 1980s. Just in case you think he's slacking, Wolverine also studied for many years under ninja instructors in pre-war Japan.

Here an origin, there an origin ...

Wolverine #25 is one of the most plausible origin stories, revealing the tale of a young Native American boy who was an outcast among his Indian tribe. Befriended by wolverines and raised as one of their own, the boy developed the instincts of an animal, yet retained his human intellect.

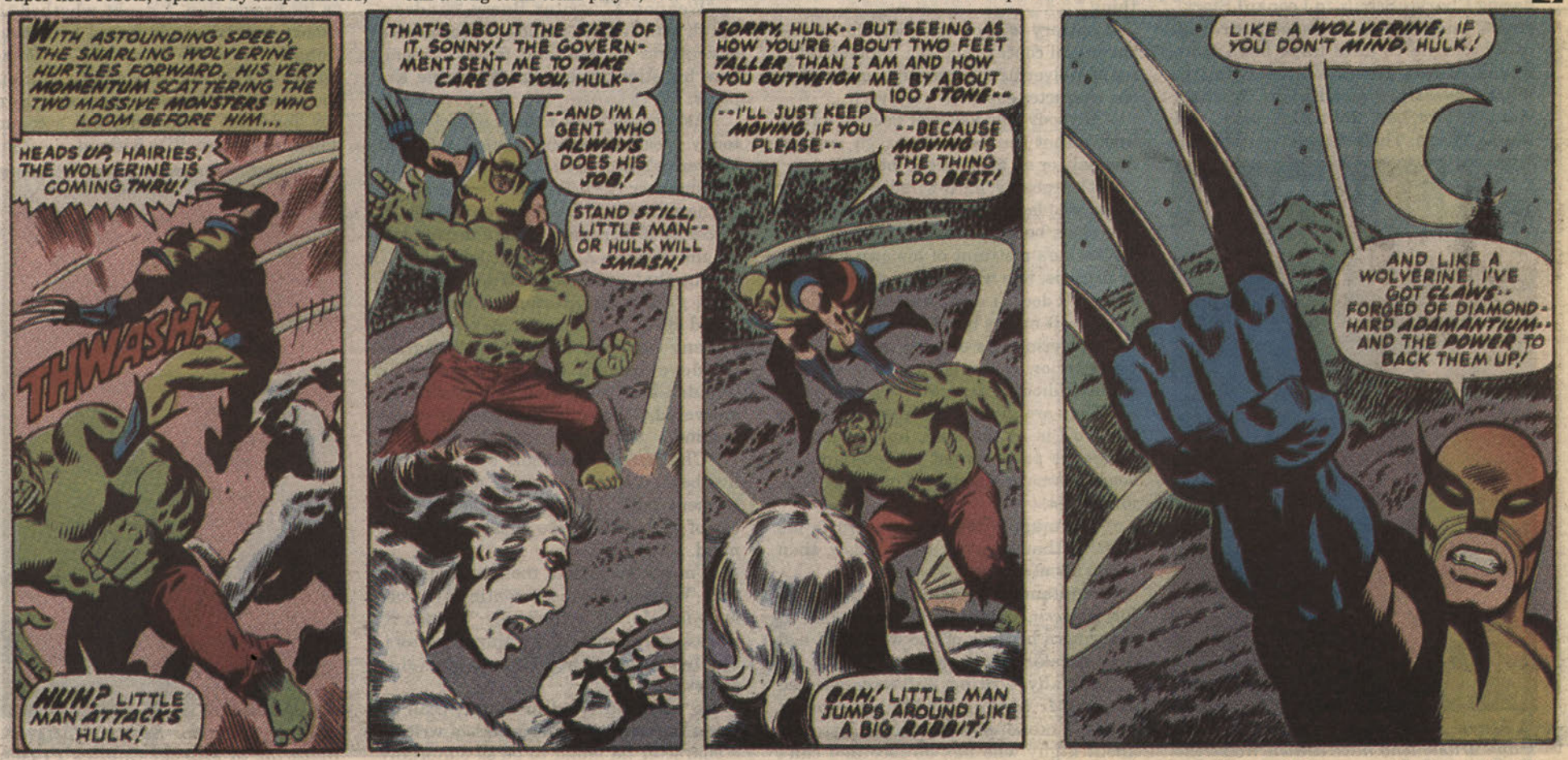
Other early Wolverine stories include "24 Hours" in *Wolverine* #9-10, which first cast doubt on whether Sabretooth was Wolverine's father (since disproven in *Wolverine* #42 by a S.H.I.E.L.D. blood analysis), and "Wild Frontier" in *Marvel Comics Presents* #93-98, which showed a pre-claw Wolverine as a member of the Blackfoot Indian tribe in the early 1800s. Wolverine was an active operative during World War II and partied with Ernest Hemingway in Spain at the turn of the century.

Logan (although nobody knows if that's his first or last name) has been in government service for both the United States and Canada and has achieved staggering levels of classified access, although the highest rank he's ever known to have achieved was corporal in the U.S. Army during World War II and captain in the Canadian government's Department H.

Wolverine's age depends on which writer you ask. John Byrne placed him at about 50 years old. Erik Larsen said, flatly, that Logan is 106 years old (which explains his World War I and World War II activities). Barry Windsor-Smith said, "Who knows? He' s supposed to be a mystery." Larry Hama never really questioned it. And Fabian Nicieza said he's as old as he needs to be.

Maybe he's immortal. Maybe his healing factor just prolongs his life span. Maybe he's actually a really old-looking teen-ager with a physical deformity. Maybe it doesn't matter, because he's a fictional character and continuity ain't worth squat in comics.

Since the question is apparently never going to be given a straight answer, what difference does it make? Who wants to see the adventures of an octogenarian Wolverine?


WITH ASTOUNDING SPEED, THE SNARLING WOLVERINE HURTLES FORWARD, HIS VERY MOMENTUM SCATTERING THE TWO MASSIVE MONSTERS WHO LOOM BEFORE HIM...
HEADS UP, HAIRIES! THE WOLVERINE IS COMING THRU!
THWASH!
HUH? LITTLE MAN ATTACKS HULK!
THAT'S ABOUT THE SIZE OF IT, SONNY! THE GOVERNMENT SENT ME TO TAKE CARE OF YOU, HULK--
--AND I'M A GENT WHO ALWAYS DOES HIS JOB!
STAND STILL, LITTLE MAN-- OR HULK WILL SMASH!
SORRY, HULK-- BUT SEEING AS HOW YOU'RE ABOUT TWO FEET TALLER THAN I AM AND HOW YOU OUTWEIGH ME BY ABOUT 100 STONE--
--I'LL JUST KEEP MOVING, IF YOU PLEASE--
--BECAUSE MOVING IS THE THING I DO BEST!
BAH! LITTLE MAN JUMPS AROUND LIKE A BIG RABBIT!
LIKE A WOLVERINE, IF YOU DON'T MIND, HULK!
AND LIKE A WOLVERINE, I'VE GOT CLAWS-- FORGED OF DIAMOND-HARD ADAMANTIUM-- AND THE POWER TO BACK THEM UP!

Following his one-panel cameo in ***Incredible Hulk*** *#180 (facing page), Wolverine made his full debut (complete with the beginnings of his well-known catch-phrase) battling the Jade Giant and Wendigo in* ***Incredible Hulk*** *#181 (above).*

Adamantium: Aisle 5, next to the mutant mac 'n' cheese

By Gary St. Lawrence

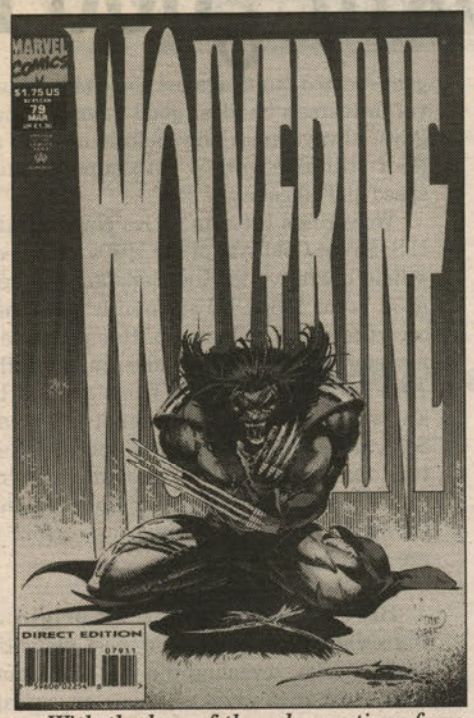
Has adamantium become too heavily relied upon as a plot device? For a supposedly highly secret and very scarce material that was initially created only as a means to cage The Hulk, the strongest metal in all Marveldom sure seems to get around.

Time was that only super-wealthy government and criminal organizations like S.H.I.E.L.D. or HYDRA had access to this most rare of metal alloys. Nowadays, there's such a plethora of the stuff around that there isn't a Marvel superteam anywhere who doesn't boast at least one character sporting it.

So what do the Wolverine creators who've used it sparingly think about adamantium's availability today?

Fabian Nicieza said he believes adamantium has been kept pretty much under control lately, although he admits there were times when that couldn't be said. "Several years ago, it seemed everyone and their cousin Flo could get their hands on the stuff, but Mark Gruenwald put a stop to that.

"Now, it seems to be Tom Brevoort's job to dole out the adamantium in *very* short supply. Heck, in *Gambit* #11, we're even taking adamantium *away* from a character who's had it for about 20 years! And he's not getting it back!"



With the loss of the adamantium from his skeleton, Wolverine had his nails done the hard way in ***Wolverine*** *#79.*

Barry Windsor-Smith said he was a little dumbfounded by how rampant Marvel's use of adamantium has been. "All I know is this. In 'Weapon X' it was a highly secret and precious resource. Period."

Larry Hama also had an adamantium-laced bone or two to pick. "Adamantium? Why don't we talk about *psi-powers*? Everybody's got 'em now. And 'secret pasts' — that's another one! If a character doesn't have a secret past, he's got a secret future! Adamantium is not as overused as many another chestnut."

"Adamantium is definitely overused," said Erik Larsen. "It's pretty pathetic that every single one of his 'cool' foes are just lame clones of Wolverine himself. Lady Deathstrike, what's her gig? Ooooh, she's got adamantium-laced claws! Sabretooth? Oooooh, he's got a healing factor, heightened senses, and claws! And that lame-o Cyber: Ooooh, he's a cyborg with adamantium skin and poison-tipped adamantium claws! Give me a &#%@$ break!"

Len Wein said that, if anything, adamantium wasn't used *enough*, at least not in enough varying ways. "The single greatest mistake I think they made with my character was removing the adamantium skeleton. I can't wait for them to restore it — as I believe they're about to do."

Then there's the John Byrne camp, from which could be heard a gut-wrenching "Ugggh!" when adamantium was mentioned. "About 20 years ago there was a Hydra story where they had an entire *island* covered in an adamantium dome! Gosh — d'ya think it was being overused? Duh! You have writers who take the lazy route and just want to use adamantium because it's 'cool' or they want something even tougher than adamantium. That should tell you that adamantium's been used to the point where it's boring and passé."

Byrne recalled how the Wolverine he worked on had a completely adamantium skeleton, which later became "laced with adamantium," because Jim Shooter felt that would have meant that Wolverine couldn't have had red blood cells and, therefore, couldn't have been alive. "So we got this infusion of real science that we didn't need. Here was Shooter trying to rationalize the use of a mythical and wondrous non-porous, non-ferrous, and nonexistent metal. Oh, yeah — otherwise *[sarcastically]*, it just wouldn't make sense, would it?"

"A number of pencillers have left big footprints and they are so different in style and approach that rating them against each other is as unfair as comparing Charles Schulz to Leonard Starr," Hama said. "The best *visual* portrayals of Wolverine to date have been from Frank Miller, Barry Windsor-Smith, Marc Silvestri, Adam Kubert, Michael Golden, Jim Lee, John Buscema, and Mark Texeira. There may have been others who actually are better draftsmen then some of these guys, but they sure as shooting got the ol' Canucklehead's attitude right, which in comics is everything."

Mark Texeira was just one of the many artists who have drawn Wolverine over the past 25 years.

Contrary to popular belief, Hama said the initial concept and the unpredictability of Wolverine's "berserker rage" makes the character easier to work with.

"Anybody who has ever been in a fight knows that the 'berserker rage' isn't an anomaly or an aberration," he said.

"It's probably 'hard-wired' into us, and those who lack it would, in a more primitive time, be excised from the gene pool. Wolverine's restraint of his own berserker urges is, in a way, what defines him as a hero. It doesn't make him more difficult to write; it makes him easier to write.

"Wolverine has evolved into the eternal warrior. He embodies what we feel about soldiers in general.

"They are great to have around when the wolf is at the door, but, when the danger is past, we get nervous and resentful. Among a society of outcasts, he is an outcast.

"The main thing to maintain is his edge. If that goes out the window, then forget about the next 25 years."

Simultaneously, Hama said that writing *Wolverine* posed problems for him at every turn because of the work he'd had prior to taking on the series.

"Actually, writing *Wolverine* seemed easy after coming off *G.I. Joe* for 14 years. I mean, *you* try writing stories about a guy who has no face and can't speak and hangs out with 150 weirdos with guns! Getting a shot at writing a super-hero was a godsend."

Windsor-Smith's Weapon X

"Weapon X" writer Barry Windsor-Smith said he hasn't followed Wolverine's adventures in years but fondly remembers his stint driving the Wolverine Express.

"Asking me what I think of Wolverine today presupposes that I have followed Wolverine's evolution. I haven't," he said. "I remember Herb Trimpe's first drawing of the character; my own renderings in *Uncanny X-Men* more than a decade later; and 'Weapon X.' That's about all."

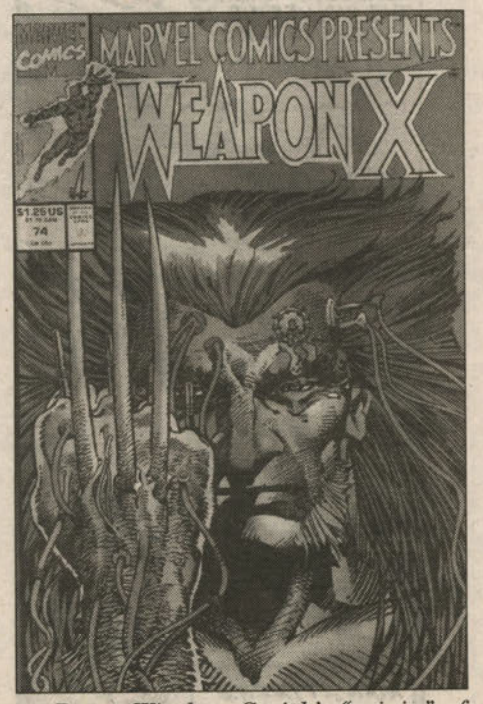
But that didn't stop Windsor-Smith from giving an opinion on what he's heard about the character. Asked if there are any elements of Wolverine's character development that he opposes or wouldn't have supported as a creator, he answered, "Unremitting violence comes to mind.

"Characters and their stories must live beyond their incidental moments to be memorable. I don't think the developers of Wolverine have those criteria in mind.

"I'm not surprised, though: I suppose that 'Weapon X' caused continuity problems for Marvel writers. My 'Weapon X' stories were censored by Marvel editors. The hypocrisy of the CCA and Marvel is self-evident."

So what did Windsor-Smith recall as being the most difficult aspect of writing a character he found to be so editorially hamstrung?

"Wolverine is a homicidal maniac (if I recall correctly)," he said. "Therefore, any story he appears in should be in service to the concept and realization of murder or its prevention. I doubt whether this theory has been addressed by Marvel. Imagine how the story of *The Demon Barber of Fleet Street* would fly, if all the good people of London knew that Sweeney Todd was a murderer but accommodated his propensities without question."



Barry Windsor-Smith's "origin" of Wolverine in ***Marvel Comics Presents*** *#72-84 added to the mythos.*

Nicieza's needs

"I think anytime you can take a throw-away 'villain' introduced in a single issue of *The Incredible Hulk* and turn him into arguably the single most popular character in comics," Fabian Nicieza said, "then someone, somewhere must have done something right!"

But, despite Wolverine's popularity, Nicieza said he sees problems with the character's complex history. "I think the enigma has unnecessarily overwhelmed the man and the hero at times over the last few years and I think that they should clean up some of the dead wood in his continuity and his origins.

"But I would do it only in so much as it could help to fuel another 25 years of development. I think the single coolest thing they've done with Wolverine from a character and story development standpoint was ripping the adamantium out, although I think it took too long to finally get around to it. I have a very fond childhood memory of the *Uncanny X-Men* issue by Claremont and Cockrum where we first found out Wolverine' s claws were actually a part of his body."

Nicieza added that he feels that turning Wolverine into "a monkey-face" was a silly decision, in hindsight. But he believes the excessive convolution of Wolverine's past has been a dead weight. "Over-convoluting his history regarding his age should be minimized by about 70%. The amount of memory implant story cheats that have been used have helped alternately clear up and muddy his past. That needs to be corrected."

Nicieza said his favorite plot device when writing Wolverine is to place the feral mutant into situations of moral conflict. "Physically, he is so adept at handling just about any situation. So, to me, it's more interesting to see his psychological approach to a can't-win, must-win, or no-win scenario."

Larsen's leanings

"I just want to turn *Wolverine* back into a Jack Kirby kind of comic book, since that's what I've always wanted to do," Larsen said. "I dig the 1960s and 1970s versions of Marvel's characters. The absolute best portrayal I've ever seen of Wolverine was during the Byrne and Claremont run with the Hellfire Club. Wolverine was *cool* back then. Ever since, all anyone's ever tried to do was reinvent him. They've tried to do with Wolverine what Frank Miller did with Batman. Trouble is, none of them have Frank's talent. I've been waiting to see what it would take to get readers to dump the series, but these are some serious die-hard fans!

"We'll take away his costume — still reading?

"OK, we'll take away his adamantium — still reading?

"OK, we'll take away his claws — still reading?

"All right, we'll take away his *nose*! What's it gonna take to shake you people?"

Larsen said he wants people to read *Wolverine* because of Wolverine, not because of the latest contradiction to "established continuity."

"Creating this 'Patch' character was a huge mistake," he said. "It wasn't Wolverine. It was an excuse to do some really lame James Bond stories using Wolverine's body. Let's see how many blatant movie ripoffs we can stick Wolverine into!

"*I* want Wolverine to go back to being the psycho badass he was when I was growing up. But Marvel keeps coming at me, month after month, with these ridiculous plot ideas that are derived from someone's cover art where he's fighting the Bi-Beast or Cyber or freakin' Nancy and Sluggo or some insane stuff like that. So I'm stuck doing stupid stories that just aren't in Wolverine' s character. I'm the last guy in the world who should be writing this series."

Larsen said he thinks that Wolverine's greatest limitation — and his greatest asset — is that he's an up-close-and-personal kind of character. "He's supposed to be a pretty tough dude but he's not Superman. So it's tough to write him so he can go up against cosmic-level villains like Galactus or Apocalypse and still somehow stay alive for more than three panels."

For the double-sized *Wolverine* #150, Larsen said he's pulling out all the stops and is pitting Wolverine against The Sinister Six in a story he hopes to call "All-Out War in Madripoor."

"I wanted to follow the whole adamantium replacement story, and with him losing his mind, and really do the kind of super-hero beat-the-stuffing-out-of-everybody story that I know people love from Wolverine," he said. "My biggest plan *[laughter]* is to try and get away with all the stuff I didn't get to do in *Nova*!"

Byrne's beliefs

"I can't believe some of the things they've done with Wolverine," said John Byrne. "Back in my day, the consensus was — pure and simple — that Wolverine was Sabretooth's son; he was about 50 years old; The Sentinels thought he was a mutant; but the computers that ran The Sentinels believed Wolverine to be an evolved wolverine as a product of the High Evolutionary. Our 'reality' was that Sabretooth was the mutant, and offspring of mutants bred true, so Wolverine being the son of a mutant wouldn't 'qualify' as a mutant himself."

Byrne added that much of what has been implied about Wolverine in the past 15 years is actually derived from what he'd intended to be Sabretooth's backstory, and that the melding of the myriad histories has caused too much convolution surrounding the character.

"He'd be horrible to write today, because he's so complex," he said. "In my day, there were questions and we left them unasked. Twenty years have gone by with people adding new questions and answering old questions. Too often, they were people who shouldn't have been answering them. So he's become hideously complex, and that's terrible for a comic-book mythos. People toss in things that are stupid for Wolverine, but they become canonical."

Byrne said he opposes the notion that Wolverine is "just a scrapper," opting instead to consider Logan to be a true thinker and strategist who just happens to "lose it" from time to time.

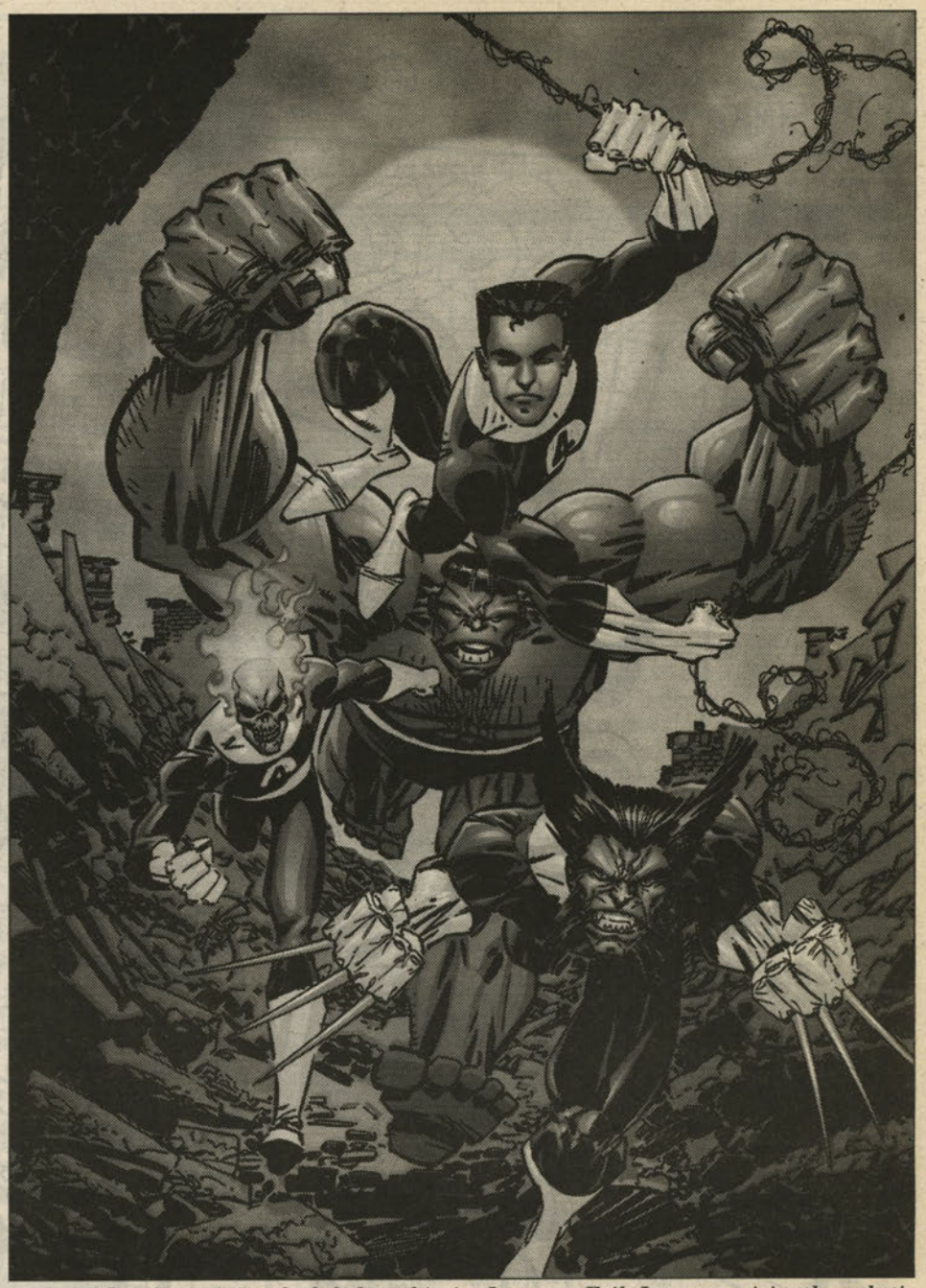
"Back then, we weren't thinking in terms of how Wolverine could attack a guy, but, rather, who we could come up with who could defeat Wolverine," Byrne said. "That pretty much became my job on the comics, choreographing the fights, and figuring out impressive ways to beat The X-Men."

Byrne described the most shocking Wolverine scene we never got to see: It's morning at Professor Xavier's School for Gifted Youngsters, and Wolverine's sitting there in the kitchen eating his Cheerios. Kitty enters in quite the chipper mood and says, 'Mornin' Wolverine,' in just the wrong tone. A panel or two later, Cyclops walks in, and there's Kitty lying in a disemboweled mess on the floor.

"It was this really dark and grim idea. So that's why Howard Chaykin blames me for the grim-'n'-gritty era because of my work with Wolverine," he added.

"But that's something everyone forgets, when they spin off their grim-'n'-gritty stuff.

"As a character 20 years ago, Wolverine worked because he was different, like The Vision amongst The Avengers. But in an entire team of characters that are just like him, what's the big deal? If every character in the comic book is this tight-lipped, incredibly tough, sage, and experienced warrior, how can any one of them possibly stand out? Wolverine was a loner, and he was the sole dark figure on the team. He was also about 50 and hanging out with a bunch of teen-agers and 20-year-olds. Duh! You'd think he'd be a *lot* different!"



*In **Wolverine** #148, scheduled to ship in January, Erik Larsen revisits the substitute Fantastic Four first introduced in **Fantastic Four** #347 (Dec 90).*

Dateline: 0!!z

By Fred Hembeck
fhembeck@aol.com

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SO WHY AREN'T WE AFFORDED A BIG TRIBUTE FOR OUR 25th ANNIVERSARY?
OKAY, SO MAY BE IT TOOK A WHILE, BUT EVENTUALLY WE BECAME IMPORTANT COGS IN THE MUTANT MONEY-MAKING MACHINE!
1974.
WOLVERINE...
...AND THE PUNISHER!
MAN, SOMETHING MUST'VE BEEN IN THE BULL-PEN WATER COOLER THAT YEAR!
BUT DON'T FORGET ABOUT ME!
JAMIE MADROX, THE MULTIPLE MAN!
I...er... WE FIRST APPEARED IN GIANT-SIZE FANTASTIC FOUR #4, ON SALE IN LATE '74.
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1 Batman created by Bob Kane and Bill Finger, 1939

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Rather, it's the Dark Knight's grimace that has charmed comics fans year after year — and through all the campy and gritty transmogrifications.

Batman's been hogging the ***CBG*** Fan Awards in the last 14 years, winning nine times (in 1985-1988, 1993-94, and 1996-98) with no sign of stopping.

"It was close between Batman and Superman," said voter Richard Bell of St. Petersburg, Fla., "but over the years Batman has been my favorite."

2 Superman by Jerry Siegel and Joe Shuster, 1938

3,000+ appearances • #2 favorite of Pros, *CBG* readers • #4 fave of Fans

Comics fans don't care who owns him: Superman is their cup of Kryptonian tea. While The Man of Tomorrow has consistently been bested for Favorite Character in the ***CBG*** Fan Awards by his grim Gothamite neighbor, he's still in there swinging — in at least half a dozen DC comic books a month.

"For a child of the 1960s, there was only one real super hero: Superman," said voter Anthony Falkenthal of Slinger, Wis. "All others are copies!"

3 Spider-Man by Stan Lee and Steve Ditko, 1962

2,000+ appearances • #2 Favorite of Fans • #3 Favorite of *CBG* Readers

You can't keep a good mutate down. While a mid-1990s identity crisis didn't do wonders for his popularity in our annual Fan Awards surveys, when it comes to *all-time* favorites, Spider-Man leads the Marvel band.

In addition to winning ***CBG*** Fan Awards for Favorite Character in 1989-91, Spidey won just about every fan award around in the 1960s, including Alley Awards in 1963-65 and 1967-69.

4 Scrooge McDuck by Carl Barks, 1947

500+ appearances • #3 Favorite of Fans • #4 Favorite of *CBG* readers

Carl Barks' addition to the Disney world remains fondly remembered by many readers, outdistancing many characters with many more comic-book appearances.

"Uncle Scrooge is a comedic dynamo with a surprise always up his sleeve," said voter Jeffrey Wooten of Grifton. N.C., "who has never had to be retconned or, even worse, transformed into a morally bankrupt psychopath."

5 Captain America by Jack Kirby and Joe Simon, 1941

1,500+ appearances • #4 Favorite of Pros • #5 Fave of Fans • #8 Fave of *CBG* readers

Marvel's second finisher on the all-time Favorite Character list ironically has never won any of the annual ***CBG*** Fan Awards on his own — nor any of the previous fan awards that we've been able to dig up. But, while there may not have been blockbuster years, the Avengers' anchorman's career as a whole appeals strongly to all three of our surveyed groups.

No tough call in this one, as first and second-place finishers were the same in two out of three polls.

Voters didn't distinguish between the Big Red Cheese and the multiple Marvel Captain Marvels — and we didn't either, leading Cap to finish sixth in our hybrid tallies. Same with the multiple Flashes and Green Lanterns, which placed eighth and ninth in our overall counts. The anti-Kyle contingent can console themselves with the knowledge that, split off, Hal would've placed lower.

The one-and-only Thing finished seventh overall, and this issue's birthday boy, Wolverine, finished tenth.

Voters speak out!

Bruce Anderson
Lincoln, Neb.

Captain Marvel. The original has never been duplicated. Thanks a ton to Jerry Ordway for putting out a modern respectful version. If you can't duplicate the original, at least he gave a terrific heroic alternate.

Lee Houston Jr.
Houston, Texas

Barbara Gordon or **Dinah Lance**. In my opinion, no company has a decent track record with female characters, but at least DC is trying to rectify the situation.

Sean M. Meiers
Stafford, Va.

Grimjack. No others were even considered.

Charles Hudson Cattell
Lancaster, Pa.

I'd have gone on all night about favorite characters; however, I felt some characters had to be excluded, if I did not like how they were handled over their entire career. Frank Miller's **Elektra** (in *Daredevil*) was very powerful; however, the character has been butchered by others.

Joseph M. Tages II
Anaheim, Calif.

I love super-heroes, but **Uncle Scrooge** was the first comics character whose adventures I followed and he taught me how to read in 1976, at the age of 4. Besides that, Carl Barks created one of comics' classic characters.

Brian Jones
Phoenix, Ariz.

Batman. This was a real no-brainer. The first character I ever encountered and continue to follow. In a bit of a rut and kind of a drag right now, but, if I have to choose a fave of the 20th century, it's Mr. Wayne's alter ego.

Jeffrey C. Wooten
Grifton, N.C.

Uncle Scrooge McDuck. If Scrooge hadn't rigged the gold-digging contest so Glittering Goldie would win, I probably would've voted for my childhood idol, Little Lotta (don't ask). That act of kindness brings a tear to my eye every time.

John E. Petty
Irving, Texas

Mister Miracle. I remember buying *Mister Miracle* #1 off the stands as a kid in the early 1970s. I was hooked. Then, in #2, Kirby had a text page about Houdini.

That stayed with me all throughout my life until, as an adult, I actually took the plunge and spent several years working full-time as a magician and escape artist. To this day, my biggest regret is that I never got the chance to tell Kirby how much that comic meant to me. Runners-up: Captain America, Batman, Green Lantern (Hal Jordan), Doc Savage, Doctor Strange, The Human Torch.

Kenneth Feduniewicz
Island Heights, N.J.

There are certain, immutable cosmic constants that must, by now, be transfixed upon the engrams of every living creature in the universe. To wit: Sherlock Holmes *is* the world's greatest detective — Sean Connery *is* James Bond — **Hal Jordan** *is* Green Lantern. Period. End of story. ❖

CBG Readers

Batman	21.0%	Concrete	1.1%
Superman	14.2%	Nexus	1.1%
Spider-Man	9.7%	Superboy	1.1%
Scrooge McDuck	4.1%	Wonder Woman	1.0%
Thing	3.3%	Thor	1.0%
Captain Marvel	3.1%	Wolverine	0.9%
Green Lantern	2.7%	Hawkeye	0.8%
Captain America	1.9%	Donald Duck	0.8%
Spirit	1.4%	Death	0.7%
Spectre	1.3%	Incredible Hulk	0.7%
Flash	1.3%	Daredevil	0.6%
Cerebus	1.3%	Dr. Strange	0.6%
Adam Strange	1.1%	**Others**	23.2%

Comics Professionals

Batman	23.3%	Flash	2.1%
Superman	11.7%	Namor	2.1%
Captain Marvel	7.0%	Death	1.6%
Captain America	4.9%	Ghost Rider	1.6%
Plastic Man	4.3%	Little Lulu	1.6%
Donald Duck	3.4%	Cerebus	1.3%
Spider-Man	2.8%	Spirit	1.2%
Supergirl	2.7%	**Others**	28.4%

General Fandom

Batman	23.7%	Flash	2.2%
Spider-Man	13.4%	Nightwing	2.2%
Scrooge McDuck	5.4%	Spawn	2.1%
Superman	5.0%	Savage Dragon	1.8%
Captain America	4.1%	Magnus, Robot Fighter	1.5%
Wolverine	3.7%	Cerebus	1.4%
Thing	3.5%	Iron Man	1.4%
Conan	3.3%	**Others**	25.3%

Favorite Comic-Book Publishing Company:	**DC**	**Favorite Comic-Book Editor:**	**CBG #1360**
Favorite Newspaper Comic Strip:	**"Calvin and Hobbes"**	**Favorite Comic-Book Painter:**	**CBG #1361**
Favorite Publication about Comic Books:	**CBG**	**Favorite Comic-Book Letterer:**	**CBG #1362**
Favorite Limited Comic-Book Series:	**"Watchmen"**	**Favorite Graphic Novel or Album:**	**CBG #1363**
Favorite Comic-Book Character:	**Batman**	**Favorite Comic-Book Story:**	**CBG #1364**
Favorite Comic-Book Inker:	**CBG #1357**	**Favorite Comic-Book Writer:**	**CBG #1365**
Favorite Comic-Book Colorist:	**CBG #1358**	**Favorite Comic-Book Penciller:**	**CBG #1365**
Favorite Comic-Book Cover Artist:	**CBG #1359**	**Favorite Comic-Book Series:**	**CBG #1365**

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All Contributors agree that should a submission be recognized with an award, upon payment of the award money the corresponding submission becomes property of The Alexander Gallery.

For many years The Alexander Gallery of New York has been committed to recognizing and bringing before the public works by outstanding artists from all schools of art. The gallery has been particularly dedicated to the growth and greater appreciation of the field of comic book and fantastic art.

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2. Only the 100 most outstanding pieces will be exhibited and considered in the final session of judging.
3. While the submissions fee is only $5.00 per item, mail submitters must include $10.00 for return shipping.
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5. All artworks selected for the exhibit must remain on display through Saturday November 13. The nine winning works will be displayed Sunday November 14th through 4pm.
6. While artworks are on display negotiations for private sales may be undertaken, and agreements in principle may be made but no sales may be finalized until the awards are announced. Then, all recognized works with the payment of corresponding award monies become the property of The Alexander Gallery and all other private sales may be completed.
7. Deadline for registering submissions is November 5, 1999 unless other arrangements are made with The Alexander Gallery.
8. Only unpublished works by living artists will be eligible.
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The winner of our 50th Mystery Contest from **CBG #1348 was Keith Hammond, Covington, KY,** who correctly identified the panel as coming from "*Sgt. Fury and His Howling Commandos #40* (Mar. 67) Keith will receive a copy of *Comic-Book Superstars*. Keep those entries coming and keep watching for more contests in our pages.

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Find the shows in your area here!

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

CALIFORNIA

Nov 12-14 CA, Los Angeles-LAX. 25th Anniversary OTR Convention, Crowne Plaza Hotel. 5985 W. Century Blvd., T: 12-8', F: $30., A: $110. members, $125. non-members. Larry Gassman, PO Box 7177, Van Nuys, CA 91409. PH: 562-947-9800.

Nov 13-14 CA, Sacramento. Comic Book & Sports Card Show, Sunrise Mall. Sunrise Blvd. & Greenback Ln., btw. Hwys. 50 & 80, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 90, F: $115.-$130. CA Sports Card Show, PH: 530-241-4063.

Nov 14 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 2319-A West Olive Ave., Burbank, CA 91506. PH: 818-954-8432.Nov 14 CA, Santa Clara. 4th Annual Super-Con, Convention Ctr. 5001 Great America Pky., right next to Great America Amusment Park, SH: 10am-4pm, T: 60, A: $5. Steve Wyatt, PH: 916-485-1887.

CONNECTICUT

Nov 28 CT, East Hartford. Comic Book Convention, Elks Hall. 148 Robert St. (Exit 58 off of I-84), SH: 11am-5pm, T: 35, F: $45., A: $.99. The Bookie, Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

GEORGIA

Nov 5-7 GA, Waycross. Comic Books, Beanie Babies, BB Card & Coll. Show, Hatcher Point Mall. US Hwy. 1, T: 45, A: free. Robert Chambliss, PO Box 37272, Tallahassee, FL 32315. PH: 904-442-6682.

ILLINOIS

Nov 7 IL, Decatur. Central IL Comic-Con, Best Western. 450 E. Pershing Rd., SH: 9am-5pm, T: 16-6', F: $25. for 1, $45. for 2, A: free. Dale Moler, 621 W. Macon, Decatur, IL 62522. PH: 217-422-6916.

Nov 13 IL, Orland Park. Comic Book, Sports, Toys, NASCAR & Beanies Show, Civic Ctr. La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Nov 28 IL, Orland Park. Comic Book, Sports, Toys, NASCAR & Beanies Show, Civic Ctr. La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Nov 6-7 IN, Logansport. Comic Book & Collectible Hobby Show, Mall. US 24 E., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 40, F: $65., A: free. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Nov 13 IN, South Bend. Michiana Comicon, Holy Family Hall. Western at Mayflower, SH: 10am-5pm, T: 50, F: $40., A: $1. Jim Rossow, 53100 Poppy Rd., South Bend, IN 46628. PH: 219-232-8129 eves.

Nov 13-14 IN, Ft. Wayne. Comic Book & Collectible Hobby Show, Southtown Mall. US 27/33 S. at Tillman Rd., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 40, F: $65., A: free.Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Nov 20-21 IN, Goshen. Comic Book & Collectible Hobby Show, Inn. US 33 E., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 25, F: $45., A: free. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Nov 21 IN, Indianapolis. Comic Book, Toy & Animation Show, Holiday Inn East. 21st & Shadeland (Shadeland Ave. Exit of I-70 or I-465), SH: 10am-4pm, T: 60, F: $70., A: $4., 9 & under free. Andy & Diane Holzman, 1947 Bechtel Rd., Iridianapolis, IN 46260. PH: 317-334-0173 or 824-9602.

Nov 27 IN, Hammond. Comic Book & Collectible Hobby Show, F.O.P. #51. 7527 Kennedy Ave., SH: 10am-4pm, T: 30, F: $35., A: free. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

LOUISIANA

Nov 20 LA, Metairie. Comic Book, Toy & Collectibles Show, Holiday Inn. Exit 228 Causeway, SH: 10am-5pm, T: 25-6'. Kevin Frazier, PH: 601-825-1699.

MARYLAND

Nov 7 MD, Laurel. Comic Book, Non-Sport s Cards & Action Figure Show, Best Western Hotel. 15101 Switzer Ln., (Exit 33B off I-95), SH: 11am-4pm, T: 25, F: $50., A: $2., under 7 free. Fred Edeson, PH: 410-783-1157.

Nov 19-21 MD, Cockeysville. Comic Book, BB Card & Beanie Baby Collector Show, Hunt Valley Mall. Exit 20A off I-83, Shawan Rd., SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 55-8', F: $115., A: free. Jay's Promotions, 3507 Lord Baltimore Way, Monkton, MD 21111. PH: 410-557-0660.

Nov 21 MD, Pikesville. Comic Book, Toy & Non-Sports Card Show, Hilton. (Exit 20 off of 695), SH: 11am-4pm, T: 30-6', F: $60. for 1, $50. ea. add'l., A: $2. Bob Cook, 504 Heath Ave., Linthicum, MD 21090. PH: 410-789-4581.

MASSACHUSETTS

Nov 14 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, K of C Hall. Rt. 123, take Rt. 123 W., SH: 10am-3pm, T: 59, A: $3. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8791.

MICHIGAN

Nov 7 MI, Saginaw. Comic Book, Sports Card, Memorabilia, NASCAR, Toy & Beanie Babies Show, St. Vincent Home. 925 N. River Rd., btw. State St. & Gratiot Rd., SH: 9:30am-4pm. Rick Doud, PH: 517-754-0249.

Nov 21 MI, Livonia. X-Trava Con Comic Book & Toy Show, Knights Of Columbus. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 55-8', F: $35. in advance, $40. day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

Nov 28 MI, Roseville. Comic Book & Toy Collectable Show, VFW Post. 10 & one half & Gratiot, SH: 9am-3pm, A: $3. Classic Productions, PO Box 472, Fraser, MI 48026. Joseph Pellegrino, PH: 810-790-6290 eves., 775-3289 after 12noon or Marilyn, PH: 810-939-4205.

MISSISSIPPI

Nov 21 MS, Jackson. Comic Book, Toy & Collectibles Show, Ramada Inn. 400 Greymont Ave., High St., Exit 96 B off I-55, SH: 10am-5pm, T: 26-6'. Kevin Frazier, PH: 601-825-1699.

NEBRASKA

Nov 14 NE, Omaha. Monthly Comic Books, Coins, Ballcards, NASCAR & Automobile Collectibles Show, Holiday Inn. Ford Hall, I-80 & 72nd St., T: 100, F: $30., A: free. Ed Bishop, 2016 E. 19th, Fremont, NE 68025. PH: 402-721-7364.

NEW JERSEY

Nov 6-7 NJ, Ocean Township. Comic Book, Sports Card, Toy & Coll. Show, Seaview Square Mall. Rts. 35 & 66, Pky. Exit 102 S. to 100A N. to Rt. 66 E., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 60-8', A: free. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 732-291-1632.

Nov 7 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Nov 7 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Ext., SH: 9am-3pm, T: 100-6', F: $20., A: free. Phil DeMario, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Nov 14 NJ, Elmwood Park. Comic Books, Sports Card & Collectibles Show, American Legion Post 147. 1 Legion Place (off Market St.), SH: 9:30am-3:30pm, T: 50-6', A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 796-9717 day of show.

Nov 21 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Nov 28 NJ, Clifton. Comic Books, Sports Card & Collectibles Show. 802 Clifton Ave. (entrance on Colfax Ave.), SH: 9:30am-3:30pm, T: 50-8', A: $1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 779-9332 day of show.

NEW MEXICO

Nov 7 NM, Albuquerque. Collector Con, Marriott Hotel. 2101 Louisiana Blvd. NE, SH: 9am-3pm, T: 48, F: $35., A: $1.50. Henry Segovia, 9617 Menaul Blvd. NE, Albuquerque, NM 87112. PH: 505-293-3065 day or 831-3253 eves.

NEW YORK

Nov 6 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A: free. Paul, PH: 516-289-7398.

Nov 7 NY, Massapequa-LI. Wizards Extravaganza, Elks Lodge. Veterans Blvd., behind Massapequa Railroad Station, T: 40. Wizard Collectibles, Valerie Becker, PH: 516-731-2509.

Nov 7 NY, Brooklyn. Sun. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. (at Ave L), SH: 10am-5pm, T: 50-8', F: $40. for 1, $75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 7 NY, Buffalo-Amherst. Comic Book, WNY Toy & Collectible Show. Holiday Inn, 1881 Niagara Falls Blvd. SH: 9am-3pm. Joe 'D' Dagustine, 6604 Toyal Pky. N., Lockport, NY 14094. PH: 716-433-5064.

Nov 7 NY, Utica. 9th Annual Uticon Comic Book Show, College. 1600 Burrstone Rd., Library Concourse, SH: 10am-4pm, T: 40-6', F: $30. for 1, $20. ea. add'l., A: $5., $3. ages 13-17, 12 under free. American Cancer Society, Bob Elinskas, 430 Court St., Utica, NY 13502. PH: 800-954-3446.

Nov 12-14 NY, Manhattan. The National Comic Books, Art, Toy & Sci Fi Show, New Metropolitan Pavilion. 125 W. 18th St. (btw. 6 & 7th Ave.), SH: Fri. 1pm-8pm, Sat. 10am-7pm, Sun. 10am-6pm, T: 115, A: $12. ea. day, $25. for 3 day pass. Mike or Chris, 74-05 Metropolitan Ave., Middle Village, NY 11379. PH: 718-326-2713.

Nov 12 NY, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church. 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 6pm-10pm, T: 50-9', F: $40. for 1, $75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 13-14 NY, Yonkers. Comic Book & Sports Card Show, Mall at Cross County. 750 Central Ave., SH: 10am-6pm, T: 45-8', F: $125., A: free. Steve Tepper, 1824 Merrick Rd., Merrick, NY 11566. PH: 718-894-5310 or 716-379-8300.

Nov 14 NY, Brooklyn. Comic Book, Sports Card & Beanie Babies Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 35-8', F: $45., A: free. Mark Dillon, PH: 718-266-1625.

Nov 20 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A: free. Paul, PH: 516-289-7398.

Nov 21 NY, Ozone Park. Comic Book, Sports Card, Coin & Beanie Baby Show & AUCTION, Jewish Ctr. 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36, F: $37.50 for 1, $65. for 2, A: $1. Joseph Carvana, 114-32 150 Ave., S. Ozone Park, NY 11420. PH: 718-845-7240 or 848-1795.

Nov 21 NY, Brooklyn. Sun. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. (at Ave L), SH: 10am-5pm, T: 50-8', F: $40. for 1, $75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 26 NY, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church. 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 11am-11pm, T: 50-9', F: $40. for 1, $75. for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Nov 26-27 NY, Yonkers. Comic Book & Sports Card Show, Mall at Cross County. 750 Central Ave., SH: 10am-6pm, T: 45-8', F: $125., A: free. Steve Tepper, 1824 Merrick Rd., Merrick, NY 11566. PH: 718-894-5310 or 716-379-8300.

Nov 27 NY, New York City. Comic Book, Sports Card & Memorabilia Show, St. Illuminators Cathedral. 221 E. 27th St. (bet. 2nd & 3rd Ave.), SH: 10am-4pm, T: 25-8', F: $40., A: $1. Edmond Elmokian, 18 Oakland Ave., West Hempstead, NY 11552. PH: 516-564-9319.

Nov 27 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Attias Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-5pm, T: 30, A: free. Paul, PH: 516-289-7398.

Nov 28 NY, Brooklyn. Comic Book, Sports Card & Beanie Babies Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 35-8', F: $45., A: free. Mark Dillon, PH: 718-266-1625.

NORTH CAROLINA

Nov 20-21 NC, Greensboro. 14th Annual Antique & Collectible Toy, Doll & Sports Card Show, Coliseum Complex. SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 800, A: $5., $1. ages 6-12. Southeastern Collectible Expo, 1819 Peeler Rd., Vale, NC 28168. PH: 704-276-1670.

OHIO

Nov 7 OH, Marietta. Parkersburg-Marietta Comic Con, Holiday Inn. I-77 at Exit 176 (Rt. 50), SH: 10am-4pm, T: 30-6', F: $45. for 1, $110. for 3, A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Nov 27-28 OH, Columbus. Mid Ohio Con, Adam's Mark Hotel. 50 N. 3rd St., downtown. R.A.P. Promos., Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-1427.

PENNSYLVANIA

Nov 7 PA, Williamsport. Comic Book, Action Figure, Non-Sports Card Show, Genetti Hotel & Conv. Ctr. 200 W. 4th St., SH: 10am-5pm, T: 8', F: $60., A: $2. Jodia Promos., Joseph Figured, RR 2, Box 904, Cogan Station, PA 17728. PH: 570-494-1551.

Nov 7 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave., SH: 10am-4pm, T: 48-6', F: $65. for 1, $120. for 2, A: $3. Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 856-782-0817.

Nov 14 PA, Pittsburgh. Three Rivers Comic Con, Holiday Inn-Greentree. 401 Holiday Dr., I-279 to Exit 4 off Mansfield Ave., SH: 10am-4pm, T: 28-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Dec 3-5 PA, Fort Washington. 69th Philadelphia Comic Book, Sports Card & Sports Memorabilia Show, Expo Center. 1100 Virginia Dr. (PA Tpke. Exit 26), SH: Fri. 5pm-9pm, Sat. 9am-5pm, Sun. 9am-4pm. EPSCC, Inc., Bob Schmierer, PO Box 3037, Maple Glen, PA 19002. PH: 215-643-0910 or FAX: 215-643-2697.

TENNESSEE

Nov 13 TN, Morristown. Comic Book, Sports Card, Racing & Toy Show, Talley-Ward Recreation. 324 S. James St., SH: 10am-5pm, T: 45, F: $37.50, A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386.

TEXAS

Nov 13-14 TX, Austin. Collectors Expo, Palmer Auditorium, (lower level). South First & Riverside, SH: Sat. 9am-6pm, Sun. 10am-4pm, T: 200, F: $80., A: $3. good for 2 days, under 12 free with adult. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882.

Nov 20-21 TX, Houston. Comic Books, Toys & Sci-Fi Animation Gaming Cards. SH: 10am-6pm, T: 50. Nostalgia Promotions, PH: 281-748-5154.

VIRGINIA

Nov 13 VA, Tysons Corner-McLean. Monthly Comic Book, Magic, Toy & Trading Card Show, Tysons Corner Westpark Hotel. 8401 Westpark Dr., take Exit 10 (Rt. 7 W.) off I-495 (Washington, DC area), SH: 10am-4pm, T: 90-6', F: $65. for 1st, $60. for 2nd, $55. ea. add'l., A: $2., under 5 free. Capital Associates, Inc., Jeffrey Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993.

WASHINGTON

Nov 13-14 WA, Kirkland. Comic Book, Sports Card & Coll. Show, Totem Lake Mall. Exit 20B E. off I-405, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 60. Twin Oaks Sports Shows, 1242 State Ave., Ste. I PMB 214, Marysville, WA 98270. PH: 360-653-5527.

Nov 14 WA, Seattle. Com-Card & Toys Convention #33, Seattle Ctr. Northwestern Room. 101 Republican St., SH: 10am-5pm, T: 85-8', F: $80., A: $5. Steve Miner, PO Box 55853, Seattle, WA 98155. PH: 425-774-1781.

WEST VIRGINIA

Nov 7 WV, Parkersburg-Marietta. Comic Con, Holiday Inn. I-77, Exit 176 (Rt. 50), SH: 10am-4pm, T: 30-6', F: $45. for 1, $110. for 3, A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

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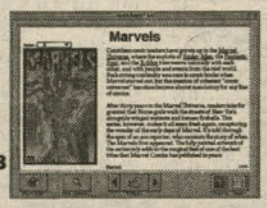

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By Maggie Thompson

Veils (1999, DC/Vertigo, ISBN 1-56389-355-X, hardcover, $24.95) is written by Pat McGreal, photographed by Stephen John Phillips, painted by Rebecca Guay, and computer-manipulated by José Villarrubia. It's got a lovely translucent cover and is in several other ways a lovely package.

Not only that, it's an outstanding example of what is generally known by the Italian term *fumetti*: sequential *photos* integrated with text to tell a picture story. This particular tale is a blend of photos and art, combined to provide a unified story: the roughly Victorian-era adventures of the wife of the son of the British ambassador to a country presided over by a sultan whose harem the heroine visits.

Perhaps the best-known examples of American *fumetti* were the photo-stories Harvey Kurtzman ran in *Help!* magazine. (That is, by the way, where Terry Gilliam and John Cleese met, prior to the formation of Monty Python's Flying Circus. Cleese appeared in one of the stories.) This volume shows how far the art form has come.

There have been other examples of photo-stories in recent years. Computers have enticed many would-be comics storytellers to try the method. But this is an outstandingly attractive execution combined with a well-told story. McGreal constructed the adventure, in which the heroine is increasingly drawn into the world she hasn't known, with the device of a number of "veils." There is the "veil" of the jacket itself, at least on the hardcover. There is the "veil" the heroine draws over reality, as she writes bright letters which hide the darkness of her life. There is the "veil" behind which the harem hides itself from the outside world.

$25 is about what book buyers expect to lay out for a black-and-white, text-only hardcover. This is four-color and beautifully reproduced — but it will take only a fraction of the reading time of a normal novel. On the other hand, the reader of *Veils* will want to reread it. And the readership could be 50-50 women and men, unusual in itself.

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464. Night Force (80's) 3, 4, 7-11, 13, 14, (1996) 1-12 avg. NM.....12.00
465. Night Force ('96) 1, 3, 5, 6, 9, 12 avg. NM.....4.00
466. Night Force (1996) 1-8, 10, 11 NM/M.....8.00
467. Night Man ('93)-1-13, ('95) 3, Night Man/Gambit 1-3 avg. NM/M.....10.00
468. Nightmare on Elm St. 3, 4, The Beginning 1, 2, Freddy's Dead 1 avg. VF/NM.....4.00
469. Nightstalkers 1-7, 9, 10-13, 15-18 avg. NM.....9.00
470. Night Thrasher (Mini) 1-4, (1993 Series) 1-9, 12, 16-21 avg. NM.....11.00
471. Nightwatch 2-4, 6-11 avg. NM.....7.00
472. 1963 1-6 avg. NM.....5.00
473. 1963 1-5 avg. NM.....4.00
474. Ninjak 0, 00, 1-26, Yearbook 1, Vol. 2 #2, 3, 8, 9, 11 avg. NM.....19.00
475. Ninjak 0, 00, 1, 2, 4-19, 21-26, Yearbook 1, Vol. 2 #2, 8 avg. NM.....17.00
476. Ninjak 00, 1, 2, 6-15, 17-19, 21-26, Yearbook 1, Vol. 2 #2, 8 avg. NM.....16.00
477. Nomad (1992) 1-17, 19-22, 24 avg. NM.....8.00
478. Nomad 1-17, 19-21 avg. VF/NM.....12.00
479. Nomad 1-4, 6-17, 19, 21 avg. NM/M.....10.00
480. Nova (1994) 1 (Gold), 1 (Regular), 2-6, 8-10, 12, 14 avg. NM/M.....8.00
481. Nova (1994) 1 (Gold), 1 (Regular), 2-6, 8-10, 12 avg. NM/M.....7.00
482. Occult Files of Dr. Spector 9, 10, 12, 14, 15 avg. VF-.....3.00
483. Omega Men 1, 2, 4-9, 11-13, 16-19, 21, 23 avg. VF/NM.....8.00
484. Omega Men 2, 4-9, 11-13, 16-18, 21, 23 avg. VF/NM.....7.00
485. Omega Men 2, 4-9, 11-14, 16-19, 21, 31, Annual 1 avg. NM.....8.00
486. Omega Men 2, 5-9, 12, Annual 1 avg. NM.....3.00
487. One-Pound Gospel 1-3 avg. NM/M.....3.00
488. Onyx Overlord (Moebius) 1-4 avg. NM/M.....4.00
489. Onyx Overlord (Moebius) 1-4 avg. VF/NM.....4.00
490. The Others 0, 1-3 avg. NM/M.....4.00
491. Outbreed 999 2-5 avg. NM/M.....5.00
492. Outbreed 999 2-5 avg. NM/M.....5.00
493. Outlaws 2, 4, 5, 7, 8 avg. VF/NM.....4.00
494. Out of the Vortex 1-4, 6-8, 11, 12 avg. NM/M.....7.00
495. The Outsiders (1985) 1-27, (1993) 1 avg. NM-.....12.00
496. Outsiders 0, 1 (Alpha), 2-7, 9-12, 14, 15-17, 19, 21, 23 avg. NM/M.....10.00
497. Outsiders 1 (Alpha), 2-4, 6, 9-12, 14, 15-17, 21, 23 avg. NM/M.....9.00
498. Over the Edge 2-4, 8-10 avg. NM/M.....5.00
499. P.A.C. 1, 2 avg. NM/M.....3.00
500. The Pack 1-3 avg. NM/M.....3.00
501. The Pack 1-3 avg. NM/M.....3.00
502. Paranoia 3, 4, 6 avg. NM/M.....3.00
503. Perg 1, 3, 4, 7 avg. NM/M.....4.00
504. Peter Cannon, Thunderbolt (DC, 1992) 1-9, 11, 12 avg. NM.....3.50
505. Peter Cannon, Thunderbolt (DC) 1-3, 6, 9 avg. NM.....2.50
506. Peter Cannon, Thunderbolt 1-3 avg. VF/NM.....3.00
507. Peter Cannon, Thunderbolt 1-3 avg. VF/NM.....3.00
508. Peter Pan Return to Never Never Land 1, 2 avg. VF/NM.....3.00
509. Phage- Shadow Death 4-6 avg. NM/M.....3.00
510. Phantom Force 1, 2 avg. NM.....3.00
511. Phantom of Fear City 3, 5-7, 9 avg. VF/NM.....4.00
512. Pinhead (Clive Barker) 1-6, Vs. Marshal Law 1, 2 avg. NM.....6.00
513. Pinhead (Clive Barker) 1-3, Vs. Marshal Law 1 avg. NM.....3.00
514. Pinhead (Clive Barker) 1-3 avg. NM.....3.00
515. Pinhead (Clive Barker) 1-3 avg. NM.....3.00
516. Pitt 1, 2, 6-8 avg. NM.....6.00
517. Plastic Forks (Ted McKeever) books 1, 3 avg. NM/M.....3.00
518. Plastic Man (DC) 12, 14, DC Special 15 avg. VG.....2.00
519. Poison Elves 2, 3, 5-7, 13, 15, 17, 19, 29, 30.....8.00
520. Power Man 64, 66, 71, 73, 74, 79-82, 86, 89, 96, 101, 103-107, 115 avg. VF/NM.....6.00
521. Preacher 15-17, 21, 22, 25, 29-34, Special 1: The Story of You-Know-Who avg. NM.....23.00
522. Preacher 15-17, 22, 25, 29-34 avg. NM.....19.00
523. Preacher 15-17, 22, 25, 29-34 avg. NM.....16.00
524. Preacher 15-17, 22, 29, 31, 32 avg. NM.....14.00
525. Primal Force 2-5, 9-11 avg. NM.....7.00
526. Prime 1, 2, 5-9, 14-26, Annual 1, Prime Infinity, Series 2 #1-5, 7-14, Power of Prime 1-4 avg. NM.....22.00
527. Prime 1, 5, 6, 8, 14-18, 20-22, 25, 26, Annual 1, Prime Infinity, Series 2 #1, 3-5, 7, 9, 10, 12-14, Power of Prime 2-4 avg. NM.....15.00
528. Primortals 2-11, Vol. 2 #3, 4 avg. NM/M.....7.00
529. Primortals 2-4, 7 avg. NM/M.....4.00
530. Prince: Alter Ego (3rd Print), Prince: Three Chains of Gold avg. NM/M.....3.00
531. The Prisoner (1988, $3.50 cover price) 1-4 NM/M.....5.00
532. Professor Xavier & the X-Men 1-4, 7-9, 11, 13, 15-18 avg. NM/M.....8.00
533. Professor Xavier & the X-Men 1-4, 8, 13, 15-17 avg. NM/M.....6.00
534. Professor Xavier & the X-Men 1-4, 8, 15-17 avg. NM/M.....5.00
535. Project A-KO 3, 4, Vol. 2 #1-3, versus the Universe 2 avg. VF/NM.....5.00
536. Prophet 2-10, Vol. 2 #2-8, Annual 1, Prophet Babewatch Special 1, Prophet/Chapel 2 avg. NM/M.....10.00
537. Prophet 2-9, Vol. 2 #2-5, 7, 8, Annual 1, Babewatch Special 1 avg. NM/M.....8.00
538. Prophet 2-9, Vol. 2 #3-5, 7, 8, Annual 1, Babewatch Special 1 avg. NM/M.....7.00
539. Protheus 1, 2 avg. NM/M.....3.00
540. Prototype 2-11, 13-18, Giant-Size 1 avg. NM/M.....10.00
541. Prototype 2-11, 13-18, Giant-Size 1 avg. NM/M.....10.00
542. Psi-Lords 1-8, 10 avg. NM/M.....7.00
543. Psi-Lords 1-8, 10 avg. NM/M.....7.00
544. Psycho Killers 1, 2 avg. FN/VF.....3.00
545. Punisher: 66 different issues, including annuals, 1-shots, Prestige mini-series, etc. avg. NM.....26.00
546. Punisher: 49 different issues, including annuals, 1-shots, Prestige mini-series, etc. avg. NM.....20.00
547. Punisher: P.O.V. 1-4 (Bernie Wrightson art, 4 Prestige format books) avg. NM/M 7.00
548. Punisher 2099 1-3, 5, 8-12, 14-28, 31, 32, 34 avg. NM/M.....16.00
549. Punisher 2099 1, 2, 8-12, 14-20, 22-27, 34 avg. NM/M.....9.00
550. Punisher War Journal 7, 10, 11, 16, 18-26, 30, 32, 35-38, 41-43, 45-49, 52, 61, 64, 71 avg. VF/NM.....14.00
552. Punisher War Zone 1-5, 7, 9, 12-24, 26-31, 33-36, Annual 2 avg. NM/M.....15.00
553. Punisher War Zone 0, 1, 2, 13, 15, 20, 22, 30 avg. NM/M.....4.00
554. Purgatori The Vampires Myth 1-3, Dracula Gambit 1 avg. NM/M (Overstreet = $16.00) 3 of this lot available.....5.00
555. Quack! 1, 2 avg. VF+-.....3.00
556. Quasar 2, 10, 15, 22, 23, 26-29, 31-41, 43-45, 51-53, 57-60 avg. VF/NM.....12.00
557. Quasar 15, 22, 23, 26, 33-41, 44, 45, 52, 53, 60 avg. VF/NM.....7.00
558. Queen of the Damned (Anne Rice) 2, 4, 9-11 avg. NM/M.....5.00
559. Queen of the Damned (Anne Rice) 2, 9-11 avg. NM/M.....4.00
560. The Question ('86) 1-36, Quarterly 1-5 avg. NM.....25.00
561. Question Quarterly 1, 3-5 avg. NM/M.....4.00
562. Quicksilver 1-7 avg. NM/M.....5.00
563. Quicksilver 1-7 avg. NM/M.....5.00
564. Rack & Pain (Brian Pulido) (Dark Horse) 1-4, (Chaos!) Rack & Pain: Killers! 1-3 avg. NM/M (3 of this lot available) ($21 in Overstreet).....8.00
565. Radical Dreamer 0, 1, 3 avg. VF/NM.....3.00
566. Radioactive Man (The Simpsons) 2-6 avg. VF/NM ($12 in Overstreet) (3 lots available).....5.00
567. Ragman (1991) 1-3, 5-8 avg. NM.....4.00
568. Rai (Valiant) 6-21, 23-25, 27-33 NM/M (cover price = $58.50).....17.00
569. Rai (Valiant) 6-21, 28, 31-33 NM/M (cover price = $45.00) avg. NM.....13.00
570. Rai (Valiant) 6-21, 28 NM/M avg. NM.....12.00
571. Ralph Snart, Mind Games 1-3, Monthly Series 1, 3, 5, Lost Issues 2, 3 NM/M (all sealed, with cards).....5.00
572. Ranma 1/2 (Viz) Part 3 #6-12, Part 4 #1, 2, 6 NM/M avg. NM.....4.00
573. Rare Bit Fiends 2, 6, 11, 13-16, 18, 19 NM/M.....9.00
574. Rare Bit Fiends 2-7 avg. NM.....6.00
575. Ravage 2099 1-13, 17-29, 31, 33. #1 is signed by Paul Ryan, avg. NM/M.....18.00
576. Ravage 2099 1-7, 9-13, 18-29, 31, 33 NM/M.....13.00
577. Raven Chronicles (Caliber) 1-6, 8, 9 NM/M (#1 is signed & #d Ltd. Edition) avg. NM/M.....10.00
578. The Ray (DC, 1992) 1-6, (1994) 0, 1-3, 5-12, 14, 16, 18, 19 NM/M.....10.00
579. The Ray (1992) 4-6, (1994) 0, 1, 3, 5, 6, 8-11, 18 NM/M avg. NM.....5.00
580. Ray Bradbury Comics 1-5 avg. NM.....5.00
581. Raven Chronicles 1-6, 8, 9 avg. NM.....7.00
582. Raw Media Mags 1, 3, 5 avg. NM.....4.00
583. Razor (London Night), 31 different issues avg. NM (covr price = $93.00).....24.00
584. Razor (London Night), 20 different issues avg. NM.....15.00
585. Real Stuff (Fantagraphics) 5-13, 16, 18 avg. NM.....7.00
586. The Realm 17, 21, (Vol. 2) 1, 11-13, Saga of the Realm 1, Realm of the Dead 1 (1 Regular, 1 Guy Davis cover), 2 (1 Regular, 1 Limited signed & numbered edition - Signed by Nathan Pride & Kyle Garrett, #107 of 2500), 3 avg. NM.....24.00
587. Re-Animator 1, 3, Dawn of Re-Animator 1, 2, 4 avg. NM.....4.00
588. Rebel Sword (Dark Horse) 1-6 NM/M.....6.00
589. Rebel Sword (Dark Horse) 1-6 NM/M.....6.00
590. Rebels '94 (DC) 0, 2-6, 8-10, 12, 13, 15, 16 NM/M.....8.00
591. Red Circle comics lot. Includes Chilling Advs. In Sorcery 2, 3 (2), 4, 6 (4), Super Cops 1 (2) avg. VG.....7.00
592. The Red Diaries 2-4 avg. NM.....4.00
593. The Regulators 1-3 avg. NM.....4.00
594. Ren & Stimpy 5, 6, 8-15, 18-27, 35, 37, 43, Special 1, 2, Tors Works, Cereal Serial, In A Dog House.....19.00
595. Ren & Stimpy 5, 8-15, 18-26, 35, 37, 43, 3 Specials NM/M.....17.00
596. Ren & Stimpy 6, 8-15, 18-25, 26, 37, 3 Specials NM/M.....16.00
597. Richard Dragon, Kung-Fu Fighter, 2, 4, 6, 9-11, 17 avg. FN/VF.....4.00
598. 38 different 1980's Richie Rich comics, avg. FN/VF.....23.00
599. Roachmill (Blackthorne) 1, 4, Dark Horse 1, 10, Roachmill Book 1: Framed ($5.95 cover price), Roachmill Book 2: Greatest Stories Ever Told ($6.95 cover price) avg. NM.....10.00
600. Robin (1991) 3-5, Robin II 2-4, 2, 3, 4 (sealed bag version of each) Robin III 4, (1994) 0, 3, 4, 6, 10-13, 15-17, 21, 28, 29, 32, 34, 36, 39, 42, 44, 45, Annual 1-4, Robin 3000 Book 2 NM/M (42 issues) (cover price = $83.00).....23.00
601. Robocop (Dark Horse) Mortal Coils 1-4, Robocop 3 1-3 vs. Terminator 2-4, Prime Suspect 3, 4, Roulette 3 NM/M.....11.00
602. Robocop (Dark Horse) 10 different issues NM/M.....6.00
603. Rom 1, 3, 5-12, 14, 17-19, 26, 27, 30, 32, 34, 36-38, 40, 53, 54, 58, 61, 64, Annual 1 avg. VF/NM.....12.00
604. Rom 2-3, 5, 7-9, 12, 13, 16, 18-20, 22, 27-36, 38, 39, 41, 54, 61-64, 67, 70-72, 74, 75, Annual 1, 4 avg. FN/VF.....12.00
605. The Rook (Harris) 1-4 NM/M.....5.00
606. Rune (Malibu) 3, 5-9, Giant-Size 1, Infinity, Vol. 2 #1-7, Hearts of Darkness 1-3 vs. Venom 1, & Silver Surfer 1 NM/M (cover price = $41.00).....15.00
607. Rune (Malibu) 18 different issues including Vol. 2 #1-7, Rune/Silver Surfer NM/M ($5.95 cover).....10.00
608. Sabretooth 1, 3, 4, Sabretooth Classic 5, 7, 8, Sabretooth & Mystique 1 avg. NM/M.....4.00
609. Sabretooth 1, 3, 4, Sabretooth Classic 4, 5, Sabretooth & Mystique 1 avg. NM/M.....3.00
610. Sade (Bishop Press) 0, Encore Edition, 1-4 NM/M.....7.00
611. Sade (Bishop Press) Encore Edition, 1-4 NM/M.....6.00
612. Sanctuary (Viz) Part Two 1-9, Part Three 1-8, Part Four 1-5, 7, Part Five 1, 2, 4, 11 NM/M (cover price = $105.00).....35.00
613. Sanctuary (Viz) Part Two 1, 3-9, Part Three 1-8, Part Four 1-4, Part Five 1 NM/M (cover price = $82.00).....25.00
614. Sandman (DC, 1993) 45, 47-50, 52-57, 63-67, Special #1, Gallery of Dreams 1, Midnight Theatre, Sandman Mystery Theatre 1 NM/M (2 lots available).....17.00
615. Sandman Mystery Theatre 1-10, 15, 46-50, 53-55, 57 avg. NM/M.....22.00
616. Sandman Mystery Theatre 1-8, 10, 49, 53-55, 57 avg. NM/M.....14.00
617. Sandman Mystery Theatre 1-8, 10, 49, 53, 54, 57 avg. NM/M.....14.00
618. Sandman Mystery Theatre 1-8, 49, 53 avg. NM/M.....10.00
619. Satanika (Verotik) 1995 0-3, 1996 1, 3-6, 8, X #1, Brimstone Trail TPB, 2 others avg. NM (guide = $64.00).....20.00
620. Savage Dragon (1992) 1, 3, (1993) 1, 3-5, 7-10, 13-16, 18, 21-25, 37-39, 41, 42, 44 Blood & Guts 1-3, 5 others avg. NM/M.....23.00
621. Savage Dragon (1992) 1, 3, (1993) 1, 3-5, 7-10, 13-15, 18, 23-25, 41, 42, 44, 6 others avg. NM/M.....16.00
622. Savage Dragon (1992) 1, 3, (1993) 1, 3, 4, 7-10, 13-15, 18, 23, 24, 41, 44, 4 others avg. NM/M.....12.00
623. Savage Henry (Iconographics) 1-3 NM/M.....4.00
624. Scarab (DC) 1-8 NM/M.....7.00
625. Scarab (DC) 1-6 NM/M.....5.00
626. Scarab (DC) 1-5 NM/M.....4.00
627. Scare Tactics (DC) 1-4, 6, 7, 9 avg. NM/M.....5.00
628. Scarlett (DC) 1, 2, 4, 5, 7-14 avg. NM.....8.00
629. Scarlett 1-3 avg. FN/VF.....2.00
630. Scarlet Witch (1994) 1-4 NM/M.....3.00
631. Scarlet Witch (1994) 1-4 NM/M.....3.00
632. Sebastion O (Vertigo) 1-3 NM/M (3 lots available).....2.00
633. Secret Defenders (Marvel) 1-11, 13, 14, 17-19, 21-23 NM/M.....13.00
634. Secret Defenders (Marvel) 1-4, 6-10, 18 NM/M.....6.00
635. Secrets of Haunted House 31, 35, 44-46 avg. FN-.....3.00
636. Secret Weapons (Valiant) 1-19 NM/M.....13.00
637. Secret Weapons (Valiant) 1-19 NM/M.....13.00
638. Secret Weapons 1-10 avg. NM/M.....7.00
639. Sensational Spider-Man Minus 1, 0, 1, 3, 5-7, 8, 10-21, 25, 1 (Nov. 96) Wizard Mini-comic NM/M (2 lots available).....17.00
640. Sensational Spider-Man Minus 1, 0, 1, 8, 10-21, 1 (Nov. 96) NM/M.....12.00
641. Shade (DC, 1990) 1, 4-7, 9, 13, 16, 33-41, 45, 49, 50, 52, 54, 56-58, 61, 62, 65 NM/M.....18.00
642. Shade (DC, 1990) 5-7, 33-38, 41, 49, 52, 56-58 NM/M.....10.00
643. Shadow Cabinet (DC) 0, 1-13, 15 NM/M.....10.00
644. Secret Origins (1986) 1-7 avg. NM.....4.00
645. 25 differnt 1970's #1 issues: Barbarians, Battlestar, B. Panther, Charlton Sport Library, The Deep, Eternals, Freedom Fighters, Human Fly, J. Carter, Mach. Man, Man Thing (1979), Marvel Spotlight (1979), M. Super Action, Micronauts, Ms. Marvel, Nova, Red Sonja, Shogun Warriors, Spider Woman, Tarzan, 2001, Isis, Justice Inc., Ragman, World of Krypton, Avg. VF + -(7 of this lot available).....19.00
646. ShadowHawk (Image) 0, 1-4, II 1-3, III 1-4, 12-18, New ShadowHawk 1-7, Gallery 1, Special 1, Images of 1-3, of Legend 1, Vampirella 2, Hero Mini comic. 34 issues total, NM/M (cover price = $81.00).....26.00
647. ShadowHawk (Image), 30 different issues, same as above lot missing 4 issues. NM/M.....22.00
648. ShadowHawk (Image), 28 different issues. Similar to above lot, missing 2 issues. NM/M.....20.00
649. Shadowman (Valiant) 0, (Chromium, Regular) 3-7, 11-14, 16-28, 30, 32-36, 38-43, Yearbook 1, Vol. 2 #3, 9, 11-13, 42 issues total, NM/M (cover price = $107.00) avg. NM.....31.00
650. Shadowman 0 (both), 3-7, 11, 14, 16-24, 26-28, 32-35, 38-41, Yearbook 1, Vol. 2 #9, 11. 32 issues total, NM/M (cover price = $80.00).....23.00
651. Shadowman 0 (both) 3-7, 11, 14, 18-24, 26-28, 33-35, 38, 39, 41, Vol. 2 #3, 11. 27 issues total, NM/M (cover price = $68.00).....19.00
652. Shadowman 0 (2 copies - 1 Chromium, 1 Regular), 5, 7, 9, 11, 15-18, 21, 26-28 avg. NM/M.....8.00
653. Shadowman (Acclaim, Vol. 2) 1-6, 817 NM/M.....10.00
654. Shadowman (Acclaim, Vol. 2) 2, 3, 5, 6, 8-17 NM/M.....9.00
655. Shadow Strikes! 7, 9-13, 15, 16, 21, 23-25, 28, 29, 31 NM/M.....9.00
656. Shadow Strikes! 11-13, 21, 24, 28 NM/M.....2.50
657. Shattered Image 1-4 NM4.00
658. Shazam! 20, 30, 31 avg. VG-.....2.00
659. Shi (Crusade) 2, 5, 7, 8, 10, 11, Shi the Series 1, 4-7, Shi Cyblade 1, Shi East Wind Rain 2, Shi Senryaku 1-3 avg. VF/NM.....22.00
660. Shi 2, 5, 7, 8, 11, Shi the Series 1, 3, 6, Shi Cyblade 1, Shi East Wind Rain 2, Shi Senryaku 1-3 avg. NM/M.....14.00
661. Shi 2, 7, 8, 11, Shi the Series 1, 5, 6 Shi Cyblade 1, Shi East Wind Rain 2, Shi Senryaku 1-3 avg. NM/M.....17.00
662. Shi 2, 7, 8, Shi the Series 1, 5, Shi Cyblade 1, Shi Senryaku 1-3 avg. NM/M.....12.00
663. Shogun Warriors 1-13 avg. NM.....8.00
664. Showcase 78, 82, 90, 91, 92, 95, 103 avg. G-.....7.00
665. Showcase 95, 100, 104 avg. FN/VF.....5.00
666. Showcase 73, 75, 87 avg. VG.....21.00
667. Showcase '93 1, 4, 5, 7-12, Showcase '94 1-4, 6, 7, 11, 12, Showcase '95 1, 5, 7-11, Showcase '96 1, 2 avg. NM/M.....19.00
668. Showcase '93 4, 7-12, Showcase '94 1-3, 6, 7, 11, 12, Showcase '95 15, 8 avg. NM/M.....10.00
669. Silver Sable 1-15, 18, 19 avg. NM.....2.50
670. Silver Surfer (1968) 2 G/VG, 3 G/VG, 7 G-.....28.00
671. Silver Surfer (1968) 8, 9, 12, 14, 15 avg. VG+.....34.00
672. Silver Surfer (1987) 50-53, 55, 56, 58-61, 66, 68-70, 72, 74, 77-79, 81, 89-95, 97-104, 106, 110-112, 116, 118-122, 127, 129-135, 1 avg. NM/M.....23.00
673. Silver Surfer (1989) 30, 50-53, 55, 56, 58-61, 63, 64, 66, 69, 70, 72-75, 77-82, 84-86, 89-93, 95, 97-99, 101-104, 112, 118, 120, 127, 129-133 Flashback 1 (1997), Annual 5-7, Silver Surfer/Warlock: Resurrection (1993) 1-4, Rune Silver Surfer (1995) 1 avg. NM.....79.00
674. Silver Surfer (1991) 50-53, 55, 56, 58-61, 63, 69, 70, 72-75, 77-81, 84-86, 89-93, 95, 97-99, 101-104, 118, 120, 127, 129-133, Flashback 1 (1997), Annual 5-7, Silver Surfer/Warlock: Resurrection (1993) 1-4 avg. NM/M.....25.00
675. Silver Surfer 50-53, 55, 56, 58-61, 63, 69, 72-75, 77-80, 85, 86, 89-93, 97, 98, 101-103, 118, 120, 129-133, Flashback 1, Annual 5, 6, Silver Surfer/Warlock: Resurrection 2, 3, 4 avg. NM/M.....21.00
676. Sin City (Dark Horse): A Dame to Kill for 1-4, That Yellow Bastard 3, 4 avg. NM/M.....9.00
677. Sin City: A Dame to Kill for 1, 2 (2), 3, 4, That Yellow Bastard 3 avg. NM/M.....8.00
678. Sin City: A Dame to Kill for 1-4, That Yellow Bastard 3 avg. NM/M.....8.00
679. Sin City: A Dame to Kill for 1, 2, 4 (2), That Yellow Bastard 3 avg. NM/M.....7.00
680. Siren (Malibu) (1995) Infinity 1, Special 1 avg. NM/M.....3.00
681. 666 (Fleetway) 5, 6, 11, 12, 14-18 avg. VF/NM.....7.00
682. Skeleton Key (Amaze Ink) (1996) 11, 12, 14-16 avg. VF 4.00
683. Skrull Kill Krew (1995) 1-5 avg. NM/M.....6.00
684. Sleepwalker (1991) 2-4, 8-11, 13-18, 22 avg. NM.....6.00
685. Sleepwalker 3, 8-11, 15, 17, 18, 22 avg. NM/M.....3.50
686. Sludge (Ultraverse) 2-6, 8-12, Rex X-Mas 1 NM/M (2 lots available).....9.00
687. Solar (Valiant) 36 different issues from 13 to 60, avg. NM/M.....17.00
688. Solar (Valiant) 29 different issues from 26 to 60, avg. NM/M.....12.00
689. Solitaire 2-12 avg. NM.....9.00
690. Solitaire 2-12 avg. NM.....9.00
691. The Solution 2-8, 10-15, 17 avg. NM/M.....10.00
692. The Solution 2-8, 10-15, 17 avg. NM/M.....10.00
693. Space: Above & Beyond 1-3, Space: Above & Beyond The Gauntlet 1, 2 avg. NM/M.....5.00
694. Space: Above & Beyond 1-3, Space: Above & Beyond The Gauntlet 1, 2 avg. NM/M.....5.00
695. Spartan: Warrior Spirit 1-4 avg. NM/M.....3.00
696. Spartan: Warrior Spirit 1-4 avg. NM/M.....4.00
697. Spawn 10, 11, 13, 58, 65-70, Spawn Bible 1 (2nd Print) Blood Feud 2-4, The Impaler 1-3, Medieval Spawn/Witchblade 2, Spawn/Wildcats 2-4, Curse of the Spawn 2, 4-9, 11-14, 16, Spawn: The Movie (Prestige) avg. NM/M.....35.00
698. 33 different Spawn issues from various titles. Similar to above lot. Avg. NM/M 26.00
699. 28 different Spawn issues from various titles. Similar to above lot. Avg. NM/M 20.00
700. 28 different Spawn issues from various titles. Similar to above lot. Avg. NM/M 20.00
701. Spawn Trade Paperbacks 2 (1st Print), 3 (1st and 2nd Prints), 6 (1st Print) avg. NM (cover price = $39.80)..14.00
702. 65 different issues of Spectacular Spider-Man, from 149 to Annual 13, includes some specials & 1-shots, avg. VF/NM.....29.00
703. 57 different issues of Spectacular Spider-Man, from 160 to Annual 13, includes some specials & 1-shots, avg. VF/NM.....14.00
704. Sleepwalker 2-6, 8-18, 20-24 avg. NM.....4.00
705. Solar (Valiant, 1991) 1-5 avg. NM.....7.00
706. Spawn 6-8, 10-15 avg. NM.....19.00
707. Spectacular Spider-Man 68, 81, 94, 97, 100, 123, 128, 135, 148, 151-153, 155-157, 161, 164, 165, 168, 171, 184, 186, 189-193, 195, 197, 200, 203, 208, 240, Annual 4, 6, 10, 12, 13, Web of Spidey Annual 8 avg. NM.....17.00
708. Spectacular Spider-Man 68, 81, 94, 97, 100, 128, 135, 148, 151-153, 155-157, 161, 164-168, 184, 186, 189-191, 192, 193, 195, 197, 200, 203, 208, 240, Annual 6, 10, 12, 13, Web of Spidey Annual 8 avg. NM.....16.00
709. Spectacular Spider-Man 126, 129, 189, 193, 200, 207, 215-218, Annual 9-13 avg. NM.....9.00
710. 54 different issues of Spectacular Spider-Man, from 160 to Annual 13, includes some specials & 1-shots, avg. VF/NM.....22.00
711. The Spectre (1992) 12-14, 24, 25, 59 avg. NM/M.....3.00
712. The Spectre (1992) 12, 13, 24, 25, 59 avg. NM/M.....2.50
713. Speed Racer (New Adventures of...) (Now Comics 1993) 2-7, Return of the GRX 1, 2 avg. NM/M.....4.00
714. Speed Racer (New Adventures Of...) (Now Comics, 1993) 2-6 avg. NM/M.....3.00
715. The Spider (Eclipse 1991, $4.95 cover) 1-3 avg. NM/M.....5.00
716. The Spider (Eclipse 1991, $4.95 cover) 1-3 avg. NM/M.....5.00
717. Spider-Man 1 (Silver), 1 (Regular), 2-6, 14, 18, 20, 23-31, 33, 34, 37-43, 49, 63, 69, 75-77 avg. NM.....20.00
718. Spider-Man 1 (Silver), 1 (Regular), 2, 4, 5, 14, 18, 20, 23-31, 34, 37-43, 75 avg. NM.....17.00
719. Spider-Man 1 (Silver), 2, 4, 5, 14, 18, 20, 23-31, 34, 37-43, 75 avg. NM.....17.00
720. 56 issues of Spider-Man (1990), from 1 to 81, including Regular & Silver Editions of #1 avg. NM/M.....38.00
721. 53 issues of Spider-Man (1990), from 1 to 81, including Regular & Silver Editions of #1 avg. NM/M.....36.00
722. 50 issues of Spider-Man (1990), from 1 to 81, including Regular & Silver Editions of #1 avg. NM/M.....35.00
723. 48 issues of Spider-Man (1990), from 1 to 81, including Regular #1 avg. NM/M.....32.00
724. Spider-Man 2099 1, 3-23, 26-34, 36-46, Annual 1, Special 1, Spider-Man 2099 Meets Spider-Man Prestige 1-shot avg. NM.....25.00
725. Spider-Man 2099 1, 3-23, 27-32, 36, 37, 39, 40, 41, 46, Annual 1, Special 1, Spider-Man 2099 Meets Spider-Man Prestige 1-shot avg. NM.....21.00
726. Spider-Man 2099 1, 3-23, 27, 28, 36, 37, 39-41, Annual 1, Spider-Man 2099 Meets Spider-Man Prestige 1-shot avg. NM.....18.00
727. Spider-Man Unlimited 1-6, 15, 17, 20, avg. NM/M..13.00
728. Spider-Man Unlimited 1-6, 17, 20 avg. NM/M.....12.00
729. Spider-Man Unlimited 1-6, 17, 20 avg. NM/M.....12.00
730. 57 different 1990's Spider-Man titles, Minis, and 1-shots, avg. NM/M.....21.00
731. 42 different 1990's Spider-Man titles, Minis, and 1-shots, avg. NM/M.....18.00
732. 32 different 1990's Spider-Man titles, Minis, and 1-shots, avg. NM/M.....13.00
733. Spider-Woman (1978) 1-8, 11, 12, 14-19, 23 avg. FN/VF.....8.00
734. Spirit (Kitchen Sink) 1, 2 avg. NM (4 of this lot available).....5.00
735. Starchild 0, 2, 4-8, 10, 11, includes an image signed by James A. Owen avg. VF/NM.....7.00
736. Starchild 0, 2, 4, 6-8, 10, 11, includes an image signed by James A. Owen avg. FN/VF.....7.00
737. Stardust (Gaiman & Vess) 1-4 (Prestige) avg. NM (4 lots available cover price = $24.80).....9.00
738. Starman (1988) 19, 33, 39, 41, 43-45, (1994) 19 avg. VF/NM.....5.00
739. Starslayer (Pacific) 1-9, 11, 12, 18, 27, 34 (Windjammer) 2-7 avg. VF/NM.....18.00
740. Star Trek (DC, 1984) 16, 19 (1989), 29, 31, 33, 49, 50, 52-58, 60, 61, 71, 78, 79, The Modala Imperative 2, 3 avg. NM.....10.00
741. Star Trek (DC, 1984) 19, (1989) 29, 33, 49, 50, 52-58, 71 avg. NM.....5.00
742. Star Trek (DC, 1989) 1-7, Star Trek: TNG, The Modala Imperative 1-4, Annual 1 avg. NM.....7.00
743. Star Trek Early Voyages 2, 3, 6-11, Starfleet Academy 4, 5, 7.....8.00
744. Star Trek Next Generation 37, 38, 51-56, 61, 62, 73, 78, Special 1 (1993), Modala Imperative 1, 4 avg. NM/M.....9.00
745. Star Wars (Marvel) 6, 12, 15-17, 40, 61, 63 avg. NM-.....27.00
746. Star Wars (Marvel) 6, 12, 15-17, 40, 61, 63 avg. VF/NM.....24.00
747. Star Wars (Marvel) 6, 15-17, 40, 61, 63 avg. VF/NM (3 lots available).....21.00
748. Star Wars (Marvel) 6, 15-17, 40, 61 (5 copies of each, except #17, 4 copies) avg. VF++.....55.00
749. Star Wars Dark Empire 3, 4, Dark Empire II 3, 5, 6 avg. NM/M.....8.00
750. Static 1 (Deluxe & Regular) 2-11, 13-18, 22, 26, 27, 44 avg. NM/M.....17.00
751. Static 1 (Deluxe & Regular) 2-11, 13-15, 26, 44 avg. NM/M.....15.00
752. Steel 0, 1, 3-12, 17, 18, 36-38, 46, Annual 1 avg. NM/M.....11.00
753. Steel 1; 3-7, 9-12, 17, 18, 36, Annual 1 avg. NM/M..9.00
754. Stormwatch (1993) 0-7, 10-18, 24-30, 34, 38-42, 44-46, 48, 49, Special 1, 2 (1997), 1, 2 avg. NM/M.....20.00
755. Stormwatch (1993) 0-2, 4-7, 10-18, 24, 26-29, 34, 40-42, 45, 46, Special 1 (1997), 1, 2 avg. NM/M.....17.00
756. Strange Adventures 196, 204, 211, 231, 240 avg. G-.....3.50
757. Strange Adventures 206-211, 213 avg. VG-.....31.00
758. Strange Adventures 217, 218, 221, 223, 224 avg. VG/FN.....9.00
759. Strange Attractors 4 (2nd), 9-13 avg. NM/M.....5.00
760. Strange Embrace 2-4 FN/VF.....3.00
761. Strange Embrace 2-4 FN/VF.....2.00
762. The Strangers (Malibu) 1, 4-12, 14-21, 23, 24, Annual 1 avg. VF/NM.....14.00
763. The Strangers (Malibu) 1, 4, 6-12, 14-20, 24 avg. NM.....11.00
764. 8 different Strangers in Paradise comics from various companies (Abstract Studio, Homage/Image) avg. NM/M.....8.00
765. Strange Tales 104, 112 avg. FR+.....13.00
766. Strange Tales 140, 154, 159, 160, 163, 164 avg. FR+.....6.00
767. Strange Tales 158, 161, 162, 165-168 avg. VG-/VG.....15.00
768. Stratosfear 1-3 avg. VF/NM.....4.00
769. Stratosfear 1-3 avg. VF/NM.....4.00
770. Stray Bullets 5, 8-10. All are first prints except #5, 2nd print. Avg. NM/M.....7.00
771. Sub-Mariner 2-5 avg. VG-.....12.00
772. Sub-Mariner 6-10 avg. VG+.....17.00
773. Sub-Mariner 11-13, 15-17 avg. VG+.....13.00
774. Sub-Mariner 18, 19, 21-26 avg. VG/FN.....13.00
775. Sugar Ray Finhead 3, 5, 6, 8, 10, Vol. 2 #1 avg. NM/M5.00
776. Superboy 1, 3-7 (1990), Supergirl 1-4 (1994), Showcase 95 #2 avg. NM-.....2.50
777. Superboy ('94) 1, 3-11, 14-16, 32, 34, Annual 1 avg. NM.....4.50
778. Superboy ('94) 1, 4, 5, 7, 8, 20-24, 28, 30, 31, 36-38, 44, 48, Superboy & the Ravers 1, 2, 8 avg. NM/M.....11.00
779. Superboy ('94) 1, 4, 5, 7, 8, 20, 22, 31, 36, 44, Superboy & the Ravers 1, 2 avg. NM/M.....8.00
780. Superboy ('94) 32 different issues avg. N

SUN NOV 7

Born on this date:
Tom Taggart (1965)
Vincent Locke (1966)

MON NOV 8

Born on this date:
Roger McKenzie
Marilee Woch (1964) **35** years ago

TUES NOV 9

Born on this date:
Bill Mantlo
Phil Normand (1945)
Ken Landgraf (1950)
Mort Todd (1961)
Jack Herman (1961)
Patrick Hayes (1967)

WED NOV 10

***CBG* #1358** ships — special manga issue featuring *Pokémon* and other Japanese comics.

Born on this date:
Bruce Chrislip (1954) **45** years ago
Neil Gaiman (1960)

THURS NOV 11

Remembrance Day (Canada)

Veterans Day

Born on this date:
Roger Slifer
Dave Cockrum (1943)
Jim Stenstrum (1950)
Susan F. Daigle-Leach (1960)
James A. Owen (1969) **30** years ago

FRI NOV 12

Big Apple National Show begins in New York City. See Calendar Notes.

Born on this date:
Carl Potts (1952)
Kelley Jarvis (1966)

SAT NOV 13

Born on this date:
Doug Murray (1947)
Larry Doyle (1958)
Randy Clark (1963)

Publishers

To see your comics listed here, please supply the exact shipping date for each title *as soon as possible*, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the *CBG* features *What, Where, and When* and *Now Appearing*.

• **Big Apple National Show**, Nov. 12-14 at the Metropolitan Pavilion, 125 W. 18th St., New York, NY. Guests include Simon Bisley, Sam Glanzman, Rob Liefeld, John Romita Sr., Jim Steranko, and Jill Thompson. Hours: Friday 1-8 p.m.; Saturday 10 a.m.-7 p.m.; Sunday 10 a.m.-6 p.m. Admission: $12/day; $20/two days; $25/three days; children under 10 half price. Info (718) 326-2713.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits: (415) CAR-TOON. **Current exhibit: Disney Villains** — original drawings, sketches, and animation cels of the Disney Studio's most memorable animated villains are on display through Nov. 23. **Wild Brain**, an exhibit of animation cels and artwork from the San Fancisco-based firm, runs through Nov. 23. The exhibit includes pieces from the HBO animated series *Spawn*. **Anime, Made in Japan**, featuring animation and three-dimensional objects from *Astro Boy, Tenchi Muyo, Ranma 1/2*, and *Pokémon*, among others, on diplay through Jan. 23.

• **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, Fl. 33432. Call for updates on current exhibits: (561) 391-2200. **Current exhibit: 50 Years of *Peanuts*: The Art of Charles M. Schulz**, a celebration of the 50th anniversary of Schulz' world-famous comic strip, featuring his early work, his products, and his life, on display through Jan. 30.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comic Publications

Archie's Christmas Stocking #7, $2.29
Betty #81, $1.79
Betty & Veronica Double Digest #85, $2.99
Holiday Fun Digest #4, $1.99
Knuckles #32, $1.79

Awesome Entertainment

✪ *Avengelyne Swimsuit Ed.* 99, $2.99 (Jul)
✪ *Coven: Blanc Noir* #1, $4.99 (Aug)
✪ *Lionheart* #2, $2.50 (Aug)
✪ *Supreme: The Return* #3, $2.50 (Jun)

Caliber

✪ *Legends of Camelot: Sir Balin and the Dolorous Stroke*, $2.95 (Aug)

Colonia Press

Colonia #4, $2.95

Dark Horse

Angel #1 (two covers), $2.95
Buffy the Vampire Slayer: Uninvited Guests TPB, $10.95
Edgar Rice Burroughs' Tarzan: The Rivers of Blood #1 (of 8), $2.95
Heart of Empire: Legacy of Luther Arkwright #8 (of 9), $2.95
Hieroglyph #1 (of 4), $2.95
Masakazu Katsura's Shadow Lady: The Awakening (2 of 7) #14, $2.50
Sin City: Hell and Back #5 (of 9), $2.95
Star Wars: Union #1 (of 4), $2.95
Usagi Yojimbo #33, $2.95

DC Comics

Adventures of Superman #574, $1.99
Azrael: Agent of the Bat #60, $2.25
Batman: Shadow of the Bat #93, $1.99
Batman: Strange Apparitions TPB, $12.95
Books of Magic #68, $2.50
Congo Bill #4 (of 4), $2.95
Crimson #14, $2.50
Danger Girl #6, $2.50
Divine Right #12, $2.50
Gen13: A Christmas Caper, $5.95
Hourman #10, $2.50
Impulse #56, $2.25
Invisibles Vol. 3 #5, $2.95
Legends of the DC Universe 80-Page Giant #2, $4.95
Legion of Super-Heroes Archives Vol. 9 HC, $49.95
Legionnaires #79, $2.50
Nightwing #39, $1.99
Resident Evil Collection One TPB, $14.95
Sandman Companion HC, $19.95
Scooby-Doo #30, $1.99
✪ *Son of Superman HC*, $24.95 (Oct. 17-23)
Speed Racer #3 (of 3), $2.50
Stars and S.T.R.I.P.E. #6, $2.50
Superman Adventures #39, $1.99
Transmetropolitan #29, $2.50
Wildcats Vol. 2 #6, $2.50
Witching Hour #1 (of 3), $5.95
Young Justice #16, $2.50

Image Comics

Tomb Raider #1, $2.50
✪ *Witchblade* #36, $2.50 (Oct. 24-30)

Marvel Comics

Amazing Spider-Man #13, $1.99
Avengers: United They Stand #3, $1.99
Black Panther #14, $2.50
Blade #2 (two covers), $2.50
Deathlok #6, $1.99
Generation X #59, $1.99
Heroes Reborn: Ashema, $1.99
Heroes Reborn: Masters of Evil, $1.99
Heroes Reborn: Rebel, $1.99
Heroes Reborn: Remnants, $1.99
Heroes Reborn: Young Allies, $1.99
Iron Man #24, $1.99
Mutant X #16, $1.99
New Warriors #4, $2.50
Thor #19, $1.99
X-Men: Phoenix #2 (of 3), $2.50

Oni Press

Adventures of Barry Ween, Boy Genius TPB, $8.95

Penny-Farthing Press

Victorian Source Book, $2

Viz Communications

Inu-Yasha Part 4 #1 (of 7), $3.25
Pokémon Vol. 2: Pikachu Shocks Back, $12.95
Pulp Vol. 3 #12, $5.95
Silent Mobius: Karma #1 (of 7), $3.25

Warp Graphics

Elfquest Readers Collected Vol. 9A: Wolfrider (softcover), $11.95

Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Oct. 22.

Ait/Planetlar: *Making of Astronauts in Trouble*, $10.95 (Oct)
Amaze Ink/Slave Labor: *Smith Brown Jones Special Convention Mayhem*, $5.95 (Sep)
Antarctic: *Luftwaffe: 1946 Technical Manual Vol. 3*, $3.99 (Oct)
Ninja High School Version 2 #4, $2.50 (Oct)
Archie: *Betty & Veronica* #143, $1.79 (Oct. 17-23)
Cheryl Blossom #28, $1.79 (Oct. 17-23)
Jughead's Double Digest #64, $2.99 (Oct. 17-23)
Sonic the Hedgehog #78, $1.79 (Oct. 17-23)
Avatar: *Dreamwalker Autumn Leaves* #1, $3 (Sep)
Snowman TPB, $18.95 (Sep. 12-18)
Widow X #5, $4.95 (nude ed., $6) (Sep)
Blue Corn: *Peace Party* #2, $2.95 (Sep)
Bongo: *Simpsons Comics* #45, $2.50 (Oct)
Chaos: *Armageddon* #2 (of 4), $2.95 (Oct. 17-23)
CPM: *Call Me Princess* #6, $2.95 (Oct)
Geobreeders #8, $2.95 (Oct)
Lodoss War: The Grey Witch #12, $2.95 (Oct)
Lodoss War: The Lady of Pharis #7, $2.95 (Oct)
Dark Horse: *Aliens: Apocalypse: The Destroying Angels TPB*, $10.95 (Oct. 17-23)
Dark Horse Presents #147, $2.95 (Oct. 17-23)
Feeders, $2.95 (Oct. 17-23)
Hellboy Jr. #1 (of 2), $2.95 (Oct. 17-23)
Masakazu Katsura's Shadow Lady: Eyes of a Stranger (1 of 7) #13, $2.50 (Oct. 10-16)
Predator: Xenogenesis #3 (of 4), $2.95 (Oct. 17-23)
Spyboy #1, $2.50 (Oct. 17-23)
Star Wars: Return of the Jedi Manga #4 (of 4), $9.95 (Oct. 3-9)
Usagi Yojimbo #32, $2.95 (Oct. 17-23)
DC: *Animaniacs Featuring Pinky and the Brain* #55, $1.99 (Oct. 17-23)
Aquaman #62, $1.99 (Oct. 17-23)
Batman #572, $1.99 (Oct. 17-23)
Batman: Dark Victory #1 (of 13), $4.95 (Oct. 17-23)
Battle Chasers: A Gathering of Heroes HC, $24.95
Books of Faerie: Molly's Story #4 (of 4), $2.50 (Oct. 17-23)
Cartoon Network Starring ... #4, $1.99
Deathblow: Sinners and Saints TPB, $19.95 (Oct. 10-16)
Dreaming #43, $2.50 (Oct. 17-23)
Flash & Green Lantern: The Brave & the Bold #3 (of 6), $2.50 (Oct. 17-23)
Gen13 #46, $2.50 (Oct. 17-23)
Giantkiller #5 (of 6), $2.50 (Oct. 17-23)
JSA #5, $2.50 (Oct. 17-23)
Michael Moorcock's Multiverse TPB, $19.95 (Oct. 3-9)
Sci-Tech #4 (of 4), $2.50 (Oct. 17-23)
Secret Origins of Super-Villains 80-Page Giant #1, $4.95 (Oct. 17-23)
Superboy #69, $1.99 (Oct. 17-23)
Superman: The Man of Steel #95, $1.99 (Oct. 17-23)
Titans #10, $2.50 (Oct. 17-23)
Tomorrow Stories #3, $2.95 (Oct. 10-16)
Young Justice #15, $2.50 (Oct. 17-23)
Fantagraphics: *Madoline Vol.* #2, $19.95 (Oct)
Sex-Philes #9, $3.95 (Sep)
Gemstone: *M.D.* #4 (of 5), $2.50 (Oct)
Panic #12, $2.50 (Oct)
Psychoanalysis #3 (of 4), $2.50 (Oct)
Tales from the Crypt #30 (final issue), $2.50 (Oct)
Hall of Heroes: *Dragon's Bane* #3, $2.50 (Sep)
Image: *Cy-Gor* #4, $2.50 (Oct)
Fathom Collected Ed. #3, $5.95 (Oct. 10-16)
Kabuki Classics #8, $3.25 (Aug)
M. Rex Preview, $5 (Oct)
Mage: The Hero Discovered Book VIII, $5.50 (Feb)
More than Mortal Collected Ed. Vol. #1, $6.95 (Sep)
Nine Rings of Wu-Tang Preview, $5 (Oct)
Spawn #88, $1.95 (Jul)
Insight: *Jimgrim and the Devil at Ludd HC*, $39.95 (spec. ed., $65) (Oct)
Kenzer: *Knights of the Dinner Table* #36, $2.95 (Oct)
Marvel: *Blade: Vampire Hunter* #1, $3.50 (Oct. 10-16)
Captain America #24, $1.99 (Oct. 17-23)
Contest of Champions II #5 (of 5), $2.50 (Aug. 29-Sep. 4)
Deathlok #4, $1.99 (Sep. 12-18)
Essential Fantastic Four Vol. 2 TPB, $14.95 (Oct. 3-9)
Fantastic Five #3, $1.99 (Oct. 17-23)
Galactus the Devourer #4 (of 6), $2.50 (Oct. 17-23)
Hulk vs. Thing, $3.99 (Oct. 17-23)
Marvel Mystery Comics, $3.95 (Oct. 10-16)
Thunderbolts #33, $1.99 (Oct. 17-23)
X-Men #95, $1.99 (Oct. 17-23)
Mixx: *Sailor Moon* #13, $2.95 (Oct)
NBM: *Princess and the Frog*, $15.95 (Sep)
Peregrine: *Books of Lore: Shape of Evil* #1 (of 2), $2.95 (Sep)
Radio: *Furrlough* #81, $2.95 (Sep)
Silverline: *Scary Book*, $12.95 (Oct)
Sirius: *Scary Godmother: The Mystery Date HC*, $19.95 (Oct)
Terra Major: *Roland: Days of Wrath* #3 (of 4), $2.95 (Sep)
Viz: *Animerica Extra Vol. 2* #11, $4.95 (Oct. 17-23)
Dragonball Z Part 2 #11 (of 14), $2.95 (Oct. 17-23)
Inu-Yasha Vol. 5 TPB, $15.95 (Oct. 17-23)
Mobile Suit Gundam 0079 #8 (of 8), $2.95 (Oct. 17-23)
Warp: *Elfquest Readers Collection Vol. 15: Forevergreen*, $12.95 (Aug)

OLDER COMIC BOOKS, DISCOUNTED PRICES

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Most every item on this list has been INDIVIDUALLY DISCOUNTED. All comics are strictly graded and your satisfaction is totally guaranteed. Prices USD. Layaways OK. Most grading symbols are abbreviations & should be obvious; if not, ask me. Postage regular mail $3.50 (1 comic), $5.00 (2-4), $9.00 (5-10), etc. (all other postal services are optional, extra). For copy of my complete comic book list, send $2.00. If you collect 1933-1950 "Big Little Books" I have over 1000 all titles, conditions. List $2.00. For a list of old Sunday comic pages & sections, list is $1.00*

DC SILVER AGE CONTINUED

VG+ $14; 184 VF $38; FN+ $16; VG $8; 185 VG $13; 185 VF+ $46; VG+ $18; 186 NM- $39; 187 VF/NM $50; VG $10; top 2-1/2" off FC, VG+ $6; 188 NM- $25; 189 VG $10; 191 NM- $25; FN+ $10; 192 VF/NM $23; 192 FN+ (pobc) $6; 193 nbc, ow VG $5; 193 VG+ $11; 194 FN $6; VG+ $5; VG $4; 195 VF+ $19; 196 FN+ $10; 197 VG $8; 197 FN/VF $29; 199 VF $17; 200 VF-VF $75; 200 VF/NM $99; 201 ty fl, VF- $18; 201 VF-VF $23; FN+ $14; 201 VG $4.50; 202 VF+ $14; 205 FN+ $8; 208 VF $28; 210 VF/NM $16; 213 VF $38; 284 FN $2; 268 VG $1.50; Killing Joke '88 NM 10.00

DETECTIVE COMICS 250 VG+ $60; 258 VG $48; 279 VG- $25; 281 FN+ (3" crse) $28; 282, 283 VG $20; 289 mtos, VG $18; 299 corner crimped, ow NFN $19; 307 VF+ $45; 308 VG+ $15; 313 TLC ws, ow VF $38; 315 ty chip, VF $35; 318 FN- $17; 320 FN+ $25; 320 FN+ + $30; 328 VF/NM $75; 330 VG $11; 332 VG $8; 341 VG $8; 347 FN $10; 350 FN+ $15; 351 FN/VF $22; 353 FN+ $15; 354 VG+ $8; 354 VF $27; 355 VF $27; 355 VG+ $8; 355 VG $6.50; 356 VG $6.50; 356 VF/NM $33; 357 crease, ow VF+ $25; 358 VF/NM- $30; 358 FN+ $15; 365 VF/NM $40; 366 FN- $8; 360, 362-364, 367 VF/NM $33; 363 FN+ $12; 368, 370 VG/FN $9; 361 VF/NM+ $36; 369 VG/FN $10; 371 VG+ $8; 378 VG $4; 372, 375, 379, 382 VF $23; 376, 381 FN- $7; 385 VG $4; 373, 374, 390 VF- $19; 466 FN+ $5; 80 Page Giant 1 VG- $49; 7, 11 VG 19.00

FLASH, THE 109 pobc 2x7", ow VG $60; 110 VG+ $170; 114 poc 2x3", ow VG- $20; 123 VG $150; 124 NFN $28; 124 VF $75; 126 VF- $69; 128, 130 NFN $28; 125 VG+ $23; 140 NM- $85; 132 VF- $59; 133 FN+ + $47; 131 FN+ (sl bc red pencil, not bad) $25; 138 VG/FN $19; 135, 136 ws, ow VG $14; 135 sp wr, VG $14; 140 VG- $14; 144 VF+ + $49; 168 VF/NM $44; 165, 167, 10 VF+ + $39; 162, 163, 166 FN+ + $20; 167 NFN $11; 161, 164 VG $7.50; 169 VF/NM $65; 180 VF $34; 176, 179 VF-VF $29; 173 FN+ $15; 177 FN- $10; 174 VG+ $9; 176 VG $7; 184 VF+ $19; 186 VF+ $19; 181 FN+ $10; 181 VG/FN $5; 204 SST, ow FN $4; Annual 1 ('63) VG 59.00

FOREVER PEOPLE 1 ('71, Kirby) NM- 28.00

FOUR STAR BATTLE TALES 1 VG/FN 4.00

FOX & CROW 81 VG, 108 FN $5; 105, 106 VG+ 4.00

FROM BEYOND THE UNKNOWN 1 VF+ + $29; 4 VF- $10; VG $4; 11 ty bc chip, VF+ + 14.00

G.I. WAR TALES 1 VG 3.00

GHOSTS 38 FN 2.00

G.I. COMBAT 74 VG+ $19; 64 VG $15; 90 G+ $9; 102 NFN $14; 103, 107 VG $9; 110 VG $7.50; 120 NFN $10; 148 (68p) VF/NM 10.00

GREEN LANTERN 2 VG-VG $69; 5 VG $38; 7 VG $36; 8 NFN $45; 9 FN+ $50, 10 VF- $130; 11 VF/NM $120; 12 sm lt crease, ow VF/NM $99; 18 VF/NM $99; 17, 19 VF+ + $87; 15 vy ty bc chip, ow VF+ + $77; 16 VF- $70; 20 poc 1x2", VG $13; 16 FN/VF $60; 24, 25, 30 VF/NM $79; 22, 24, 28 VF+ $70; 22 VF $65; 38 VG+ $15; 35 VG $13; 49 VF/NM $49; 48, 46 VF+ $44; 50 VF $40; 44, 47 VG/FN $13; 52 NM- $63; 51 VF+ + $36; 59 bc soil, ow VG $28; 58 VF $30; 57 FN/VF $25; 63 FN+ + $14; 60 FN 8.00

DC SPECIAL 1 VG+ $6; 13 ('71) VF+ + 5.00

DATE WITH DEBBIE 5 FN/VF 6.50

HAWKMAN 2 VG/FN $35; 4 NFN $35; 9 chip VG $9; 15 chip 1", VG+ $8; 26 VG/FN $7; 18-20, 23 26 VF/NM $33; 16, 17 VF+ + 25.00

HOUSE OF MYSTERY 91 VG $12; 122 VF- $38; 130 FN/VF $35; 163 VF/NM $44; 162 VF+ + $40; 169, 173 FN+ $16; 167 NFN $12; 164, 166, 169 VG $8; 191 NFN $4; 218 VG $2; 238 VG+ 1.50

HOUSE OF SECRETS 14 VG/FN $23; 34 VG $10; 50 VF/NM $49; 55 VG $10; 60 pobc, VG- $7; 80 NM- $50; 75 NFN $13; 72, 78 VG, 71 pc, FN 8.00

INFERIOR FIVE 3 VF-VF 8.50

JUSTICE LEAGUE OF AMERICA 5 mtos, VG $39; 6 VG $39; 7 sm rep. tr, ow VF $150; 8 VF+ $165; 9 lt crse, VF+ $260; 15 VF/NM $129; 14 VF+ $119, 15 VF $109; 11 VF-VF $99, 20 VF/NM $115; 19 VF+ $105; 17 FN/VF $70; 18 sm chips (2) ow FN+ + $39; 16 G+ $11; 23 VF/NM $70; 24 VF+ + $59; 23 VG/FN $18; 28 VG $14; 31 VG+ $19; 32 VG $9; 37 VG- $10; 40 VG- $7; 45 VF- $27; 44 FN+ $15; 46 VF $59; 47 VF+ $34, FN $10; 47 VG $7; 48 VF/NM $40; 52 VF $24; 59 VG+ $5; 50, 51, 53, 54 VF/NM $29; 49 VF+ $26; 56 NFN $7; 60 FN $9; 61-63, 68, 70 FN+ $7.50; 64, 65 VF/NM $19; FN $7; 74 FN+, 76 FN 7.00

KAMANDI 1VG $5; 2 VG $3; 3 VG+ 2.50

KORAK 46 NM- $8; 47 thru 55 VF/NM 3.00

METAL MEN 2 VG+ $27; 4 VF+ $55; 5 VF/NM $65; 7 crse, ow FN+ $14; 7 sr, 10 VG $8; 8 VF/NM $44; 15 GVG $6; 17 VG+ $7; 25, 26, 29 VF+ $19; 22, 26 FN $8; 28 FN- $7; 21 VG $4.50; 31, 32 VF/NM $15; 32, 39 VF- 10.00

MY GREATEST ADVENTURE 40 FN $24; 68 VF- $25; 62 VG/FN $9; 82 FN- $34; 81 VG- 20.00

MYSTERY IN SPACE 86 chip, VG- $9; 96 FN- $8; 103 VG/FN $7; 99, 99, 102 VG $5; 109 VF/NM $16; 110 VF+ + $14; 110 VF-VF 10.00

OMAC (KIRBY) 1 VF/NM $7; 2 VF-, 5 VF- 2.50

OUR ARMY AT WAR 23 VG- $28; 25 FN/GD $13; 141 VG $9; 144 VG+ $12; 158 VG+ $12; 159 FN+ $16; 159 VG $7.50; 162 FN+ + $25; 169 FN $11; 172, 180 VG $6; 182 VF-VF $25; 184 VF- $18; 186 FN $8; 190 (GD) VG+ $10; 203 NFN $10; 203 G $3; 209 VF $11; 211 FN+ $9; 233 VF+ $10; 238 FN+ $7; 261 NFN 3.00

OUR FIGHTING FORCES 23 VG/FN $24; 68 VG+ $9; 71, 74 VG $5; 83 VG+ $6; 112 FN+ $6; 120 NFN $4; 156 FN+ $6; 141 VG+ 3.00

PLASTIC MAN 8 FN/VF $9; 7 FN+ 7.00

PLOP (WOLVERTON) 1 NFN $5; 5 VF/NM $14; 2-4, 8-10, 15, 18 VF+/NM- $7; 6, 7 FN+ 4.00

RIP HUNTER 4, 5 FN-FN $29; 7 (Toth) FN- $20; 8 FN/VF $36; 11 VF+ $45; 14 VF- $38; 17 VF- $39; 20 FN+ + $30; 19 FN $12; 21 FN- 8.00

SEA DEVILS 2 vy ty chip, ow VF-VF $89; 4 VF- $75; 6, 7, 9 VF $59; 8 FN/VF $46; 8 VF- $55; 11 VF/NM $45; 15, 12 VF+ $40; 13, 14 (ty staple tr) $37; 29 VF 24.00

SERGEANT BILKO 6 lt crease, ow FN+ 75.00

SHADOW 1 NM- 15.00

SHAZAM 5 VG 2.00

SHOWCASE 10 low-c chips, crse, ow VG+ $270; 22 flat, glossy, nice in Fine/VF+ $1490; 34 FN- $245, 36 ws 1-1/2" ow Fine+ + $129; 42 VF+/VF $115; 44 FN $28; 45 VG $40; 46 FN $20; 47 VF+ $65; 57 VG/FN+ $37; 64 VF- $79; 72 VF+ $19; 74 VF- $40; 76 FN 12.00

SPECTRE, THE 1 Fine 20.00

STANLEY & HIS MONSTER 111 FN 6.00

STAR SPANGLED WAR STORIES 28 VG $28; 64 nbc, VG- $8; 72 VF $50; 99 VG+ $25; 113 VG $15; 120 sr, VG $12; 143 VF+ 37.00

STRANGE ADVENTURES 78 VG $17; 134 VF/NM $60; 138 VG $14; 158 VF- $32; 162, 169 GVG $5; 187, 188 FN/VF $11; 192, 193, 198-201, 194 VF/NM $13; 202 VF- $9; 181 ws, VG $3; 209 VF/NM $39; 211, 212 VF/NM $25; 209 VG $7; 231 FN 8.00

SUGAR & SPIKE 71 FN $13; 63, 66 VG 7.50

WESTERNS COMICS

APACHE TRAIL 3 FN/VF 19.00

ANNIE OAKLEY & TAGG 575 FN $19; 5 creased, ow VF $25; 12 VG+ $12; 6 bit warped, ow VF+ + $30; 6 VF $48; 5, 6 VF+ + $65; 9 FN/VF $33; 5 VF+ $58; 9 FN/VF 35.00

BILLY WEST 7 (Can) VG 7.00

BEST OF THE WEST 2 (Can) pobc, VG 9.00

BAT MASTERSON 2, 4, 6 VG, 1013 poc, VG 9.50

BEN BOWIE & HIS MOUNTAIN MEN 657 VF/NM+ $27; 9 VF/NM $25; 7, 9-11 VF+ $17; 11 NFN 6.00

BILLY THE KID ADVENTURE MAGAZINE4 (Can) FN/VF $19; VF-VF $45; 20 (Can) NFN 9.00

BLACK DIAMOND WESTERN 57 VF $18; 44 VG $8; 60 FN- $10; Can: 31 (Frazetta lp) VG $8; 30 VF $12; 24 VG $10; 32 VG+ $8; 39 VG 6.00

BLAZING WEST 16 GVG $9; Can: 12 poc 1-1/2" ow VG $7; 11 poc, 1-1/2x3-1/2", ow VG 5.00

BONANZA 210 c-scrape 1/2x1/2" ow VF/NM $125; 10, 18 VG+ 15.00

BRONCHO BILL 14 VG 9.00

BROKEN ARROW 855 (photo-c) VG-VG 7.00

BUCK JONES 652 VF/NM $25; 589 VF- 33.00

BUFFALO BILL 6 (1951) VG 10.00

CHEYENNE (TV) 734 (#1) VF+ 99.00

CISCO KID 3 FN+ $35; 3, 5 VG+ $23; 7 VF $50; 10 FN/VF $42; 10 pc 2x2", VG $10; 6 VG+ $17; 11, 17 FN/VF $30; 12 VG/FN $15; 24, 36 VF+, 26 VF $35; 26, 27, 29 FN/VF $29; 25 VF (back cvr VG) $35; 31 NFN 10.00

COLT .45 6 vy ty chip, ow VF/NM $55; 1004 FN/VF 30.00

COWBOY LOVE 6 VG+ 10.00

COWGIRL ROMANCES (Can) 12 FN $18; 8 VG+ 15.00

CRACK WESTERN 84 (Crandall c/a) VG $20; 77 FN $20; 76 VG/FN $25; 78 VG+ 22.00

DAN'L BOONE 2 (1955) FN/VF 30.00

DEPUTY, THE (TV) 1225 Fonda-c. FN+ 33.00

DURANGO KID 6 (Can) Frazetta-a. VG $25; 24 Guardineer-c, lots art. FN/VF 45.00

FIGHTIN' TEXAN 16 Tuska-a, FN+ 19.00

FLYING A'S RANGE RIDER 2 VF+ $45; 13 VG $8; 20 FN+ 15.00

FIREHAIR (Can) 10 VG+ 15.00

FRONTIER ROMANCES 2 (Can. OK art) VG 29.00

GENE AUTRY COMICS (19 thru 47 Canadian) 19, 20 FN $15; 22, 26 VG $8; 34 GVG, 47 VG $6; 59 FN+ $15; 68 VF/NM $39; 74-78 VF+ $36; 73, 76 VF $33; 70 FN+ $15; 75 FN+ $15; 75 sl shad, FN $10; 83, 86, 90 VF/NM $30; 82 VF/NM $30; 88, 90 VF+ $27; 82 FN+ $12; 100 VF $23; 95 NM- $30; 96, 98, 99 VF/NM $25; 94 FN/VF $10; 107 FN+ 10.00

GENE AUTRY'S CHAMPION 319 (#2) VG+ $9; 17 VG/FN 5.00

GUNSMOKE (TV) 844, 6, 7 VG $10; 8 VF+ $60; 9 VG+ $18; 8 VF $50; 21, 24 VG $10; 3 FN 6.00

HOPALONG CASSIDY 54 LC's, ow VG- $14; 56 VG+ $25; 57, 58 VG+ $17; 85 GVG $10; 102 few tears LR corner, ow abt FN 15.00

HAVE GUN, WILL TRAVEL 5 ty chip, VG 9.00

HOODED HORSEMAN 22 (Starr-a) VG 10.00

INDIAN CHIEF 4 G+ $3; 7 FN/VF $10; 6 VG $5; 20 VF $15; 26 sl ww, ow VF 10.00

JESSE JAMES (AVON) Lots Kubert art! (Can) 3 Kintsler c/a. FN/VF $30; 5 NFN 20.00

JACE PEARSON OF TEXAS RANGERS (TV) 7 VF+ $47; 7 VF-VF $40; 2, 7 FN/VF $35; 2 VG/FN $13; 2, 4 VG $10; 19 FN+ + $25; 648 VF/NM (ty bc chip) $38; 20 FN+ $16; 13 VF (1/2" chip) $25; 14 crease, ow NFN 10.00

JOHNNY MACK BROWN 269 (#1) VF- $150; 3 (Can) chip, VF $35; 455, 493, 618, 645, 834 VF/NM $43; 584 VF $38; 9 FN/VF $30; 584 VG 8.50

JUDGE COLT 2 VF 3.50

KID COWBOY 5 few ty cuts, ow NFN 15.00

KING OF THE ROYAL MOUNTED 22 VF- $18; 21 FN/VF $15; 340 (old rep) VG+ 14.00

LASH LARUE WESTERN 24 VG/FN 37.00 •

LANCER (TV) Photos. 1 NFN $5; 3 VG+ 4.00

LAWMAN 6 VG+ $9; 1035 VG, 3 chip, VG+ 9.00

LITTLE BEAVER 870 VF/NM, 612 VF+ + $22; 612 VF 17.00

LEGEND JESSE JAMES 1 VG 3.00

LONE RANGER, THE 8 (Can) few LR edge tears, ow VG+ $25; 9, 10 Real Beauties! NM- $165; 36 sm chip, ow VG/FN $16; 37 sm sr, FN+ $30; 38, 40 FN/VF $39; 61, 68, 70 VF/NM $45; 69 FN/VF+ $35; 60 bc crse, ow FN+ $18; 76 VF/NM $49; 75, 80, 83, 93 VF/NM $40; 78 FN $11; VG $7; 78, 81, 82, 85 VF+, 83 ty fl, ow VF/NM $35; 78, 81, 82, 85 VF, 79 back-c tr, ow VF+ $30; 79, 94 VF+ + $38; 85 crse 2-1/2", VF+ $25; 81 sp/bc soil, ow VF+, 85 VF-, 98 FN/VF $25; 113 VF/NM $78; 113, 116 VF+ + $68; 116 diag. crease, ow brite, VF/NM $60; 119 VF/NM $64; 119 sm crimp, VF+ $54; 119, 120 FN+ + $29; 128, 136 VG $12.50; 2 FN+ $8; 7 VG 3.00

LR TONTO 12 VG+ 7.00

LR HORSE SILVER 4 VG $6; 6 VG/FN $8; 11, 27 VG+ 5.00

LUKE SHORT 580, 807 VG-VG 4.00

LONE RIDER 12 VG+ $13; 15 chip, VG 9.00

MAVERICK (TV) 9 vy ty chip, VG+ $13; 7 Brite! VF/NM $66; 945 VF- 60.00

MONTE HALE 60 few trs, sl fray, VG 12.00

MOTION PICTURE COMICS 101 Very scarce 6 Monte Hale scenes, 1950. VG+ 70.00

OUTLAWS 2 ('48 Ingels. Can) VG/FN 30.00

PAWNEE BILL 3 ('51 OK art, Can) NFN 10.00

PRIZE WESTERN 93 VG, 101 VG+ 17.00

RED RYDER COMICS 39 ('46) FN (bc VG) $25; 97, 99, 102 FN-FN $10; 119 VF/NM+ $28; 125 VF/NM $26; 117, 126 VF $23; 139, 140, 142, 144, 143, 139 VF/NM $24; 131, 133 VF+ $22; 916 VF $20; 134, 135, 138 VF-VF 17.00

QUEEN OF THE WEST, DALE EVANS (photo-c) 528 VF (sm pobc) $60; 3 VF+ + $45; 5 few ty digs, VF+ + $39; 5 crse, FN+ $16; 17 VF (ty chip) $35; Manning, 10th, pix

RED MASK 51 ('55) poc 1x1", ow VG- 15.00

RESTLESS GUN 1045 Glossy! VF+ + + $64; 1089 VG- 10.00

THE RIDER 1 FN/VF 36.00

REX ALLEN 2 FN+ $28; 6 VF $38; sr, VG- 8.00

RIFLEMAN (TV) 15 VG+ $16; 14 VG 13.00

ROUNDUP 3 ('48 west crime, Can) NFN 15.00

ROY ROGERS' TRIGGER 2 VG $15; 11 VG $4.50; 9 sr, VG- $4; 10 NFN $7; 14 FN+FN $9; 12, 13 glossy, VF+ $20; 13 VF 17.00

ROY ROGERS' & TRIGGER 1 ('67) VG 5.00

ROY ROGERS COMICS 30 (Can) VG+ $13; 70 VF/NM $45; 65 VF+ $40; 62 VF $35; 69 FN/VF $30; 64 VG+ $10; 79 VF+ $30; 75, 76 VF/NM, 77 VF+ + $33; 96 NM $35; 81, 84, 85, 87, 88, 110 VF/NM $30; 88 VF+ + $27; 120 VF+ $37; 93 FN+ $15; 86 FN $9; 96 VG+ 7.00

SERGEANT PRESTON OF THE YUKON (TV) 8 FN+ $15; 6, 8 VG $7.50; 17 VF/NM $30; 12 VG, 17 VG+ $6; 18 VF+ $39; 18 VF $30; 28 crease, FN $13; 19, 23, 28 VF+ + $45; 29 crease 2", ow VF+ $35; 19 FN/VF $28; 19 FN $14; 23, 29 VF $40; Glossy covers

SILVERTIP 637 VF/NM $30; 667 VF+ $25; 667 VF+ $25; 608 VF-VF $20; 731 VG+ 8.00

STRAIGHT ARROW 13 (Can. Powell) chip, VG 10.00

SUGARFOOT (TV, photo-c) 1098 VG/FN 16.00

TALES OF WELLS FARGO 1215 VG+G 13.00

TEX RITTER 9 sp fray, bc chip, ow FN- 25.00

TEXAN, THE 9 (Baker-c; GGA, Can) VG 10.00

TIM TYLER COWBOY 18 (Schom.-c?) VG+ 10.00

TOM MIX 42 VG $20; 49 nbc, fray, VG 9.00

TRIBAL WARRIOR (Can. Tex Farrell) VG+ 10.00

WESTERN HERO 109 VG+ $23; 103, 104 VG 18.00

WESTERN FIGHTERS V4 #7 ('53) VG+ 7.00

WESTERN COMICS (3, 4, 13, 14 Can. prints) 3 VG $30; 4 (Meskin) 1x1" chip, VG+ $20; 13 VG/FN $20; 14 sp fray, ow Fine $20; 30 FN, 28 NFN $30; 32 VG/FN $25; 31 VG $20; 26 sm chip, VG+ $20; 34 VG- $18; 49 VG/FN $20; 68 VF $40; 73 VF- $35; 73 FN+ 29.00

WESTERNER, THE 35, 36 ('51) VG 8.00

WESTERN ROUNDUP (All 100 Page Giants) 7 1st 2 pm, VG $5; 10 FN/VF (1955) $35; 18 (Toth art) Fine $20; 24 Fine 18.00

WHITE CHIEF OF PAWNEE 1 (Can) VG 10.00

WHITE RIDER & SUPER HORSE 6 (Last of Mohicans, LB Cole-c, Can) VG $15; NFN 22.00

WESTERN FRONTIER 1 ('51, Can) VF- 25.00

WILD BILL HICKOK (3, 8, 9 Can) 3 chip, VG $9; 8 chip, VG+ $10; 9 FN+ $12; 13 FN+ 20.00

WILD BILL ELLIOTT 278 (Can) sp fray, G+ $15; 472 VF-VF $25; 16 NM- $30; 15 VF/NM $27; 13 VF+ $22; 16 sm bc stain, ow FN+ 10.00

WYATT EARP 860 VF+ $70; 8 VG+ 10.00

YELLOWSTONE KELLY 1056 ty fl, NFN 10.00

ZANE GREY'S STORIES OF THE WEST 346 VG+ $8; 511 VF $25; 484 VF/NM $25; 555, 27, 31 VF- $16; 532, 28, 31, 38 VF- $18; 484, 604, 616, 27 VF+ $20; 449 VF/NM $24; 29, 30 VF/NM $23; 27-30 FN/VF 14.00

ZORRO 882 ft bc stain, ow VF/NM $99; 882 VF $97; 574 VF+ $70; 574 VF $60; 574 FN/VF $50; GK 7 VG+ $7; 5 G 2.50

BIG LAND, THE 812 Glossy! VF+ + 69.00

DANIEL BOONE (TV, photo-c) 12, 13 VG $3.50; 3 VG $4.50; 11 FN+ $7.50; 14 VF 14.00

GOLDEN WEST RODEO TREASURY 1 (Gt) FN+ 25.00

GYPSY COLT 568 VF- $24; VG+ $8; VG 6.00

SANTIAGO 723 (A. Ladd-c) FN/VF 59.00

REBEL, THE 1207 (TV, photo-c) pobc, VG 9.00

SERGEANT PRESTON OF YUKON 21 VG 8.00

E.C. COMICS

CRIME SUSPENSTORIES 10 VF $150; 13 VF-VF 119.00

CRIME PATROL 12 VG 59.00

EXTRA 5 (Crandall) VF-VF 45.00

FRONTIER COMBAT 10 VF 79.00

GUNFIGHTER 7 white-paged, brite sm crse, ow VF+ + $162; 10 (Can) Brite! VF/NM+ 90.00

HAUNT OF FEAR ('52) 14 (origin Old Witch) VF+ + $195; 15 Glossy cover. VF+ 145.00

IMPACT 5 FN (sm ws) 15.00

INCREDIBLE SCIENCE FICTION 31 few creases ow VG/Fine $59; 32 VG+ $50; 30 posp/bc 3" VG- 35.00

MAD 5 (Scarce) 3x7" piece off lower cvr, ow VG $62; 11 tiny 1/4" chip ow FN+ $139; 16 VG/FN $70; 18 VG+ $59; 21 FN (ty chip) $79; 22 VF+ $195; 23 FN/VF $175; 25 VF+ (vy tiny bc chip) $235; 26 VF+ $185; 32 VF $119; For higher #'s see elsewhere on List

MD 5 VG (Crandall, Orlando) 12.00

MOON GIRL 3 Moldoff c/a. Few creases, ow nice, Fine+ 83.00

PANIC 9 VF+ (2" ws TLC) $39; 5 VG $12; 6 FN/VF (sm ws) $37; 10 FN+ 20.00

PIRACY 3 VG+ 19.00

TALES FROM THE CRYPT 28 VG+ $75; 30 VG/FN $78; 31 FN/VF $175; 35 FN+ $99; 36 VG+ $70; 34 ws, GVG 35.00

TWO-FISTED TALES 28 VF/NM $90; 40 vy ty chip, ow FN/VF- $47; 39 (Severin-c) sm chip (2) VG- 14.00

VAULT OF HORROR 33 FN+ + $89; 27 sm, lt crease (2) ow VF+ + $145; 31 VF+ + (vy ty in edge wh) $125; 32 SST 1", FN/VF $88; 29 FN- 50.00

WEIRD FANTASY 11 (Feldstein pic biog) sl ws, crease, ow VG+ $39; 15 (Williamson) 1/2 bc off, VG+ 37.00

WEIRD SCIENCE 9 FN/VF $165; 11 FN+ $89; 14 tr 1", VG 40.00

WEIRD SCIENCE-FANTASY 23 sp ws SST 1" ow VF+ (Wood-c) $125; 24 sl, ft ws, ow VG/Fine+ $50; 25 (Williamson-c) FN+FN 77.00; 26 VG/FN $55; 28 FN+ + $100; 29 (Frazetta-c) Fine/VF 270.00

COMIC BOOK PREMIUMS

BLUEBIRD COMICS Black Fury 4 ('59) VF 7.00

BLUEBIRD CHILDREN'S MAG 1 ('57) FN $3; 3 NM 3.50

BUGS BUNNY (Puffed Rice, 1949) A3 (Rocket), A5 (Princess) VG/FN $10; B1 (Buried) chip 1-1/2", VG 5.00

BUSTER BROWN COMICS 7 ('47) pc 2x6", VG+ $10; 27 crse, NFN $10; Crandall in the rest (S-F): 31 VF/NM $48; 37 name-ink 2", ow very glossy, VF+ $39; 31 (Interplanetary Police) FN+ 25.00

CLIFF MERRITT (28 pgs nice color art) VG+ 5.00

CHEERIOS PREMIUMS Set X (1947), X1 (D. Duck) is NFN $15; X2 (Goofy) VF+ $12; X3 (Brer) NFN 7.00

FLINTSTONES NY Worlds Fair '65 (Gt) FN+ $5; VG 3.00

GENE AUTRY Quaker Oats (1950) "Death Card", "Riddle" NM $70; "Phantoms", "Bond" vy ty tr, ow NM $60; "Riddle" sm crease, ow VF/NM $50; "Phantoms" sm chip, NM- $38; "Secret", nbc, NM- 8.00

HOPALONG CASSIDY Strange Legacy ('51) NM 60.00

LIL ABNER Joins The Navy ('50) ts, ow VG+ 18.00

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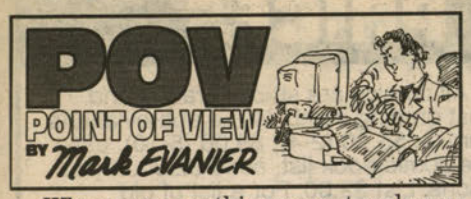

Where you are this moment, only you and your god can safely say. But I have a pretty good idea I'm in room 434 of the Edgewater Hotel in Seattle, Wash. I've just spent the day over at the Seattle Center where a thousand or more fans all converged for a splendid one-day convention, expertly run by Steve Miner.

I often get calls from other folks who do comics asking, "Should I go to this con? Do they treat you right?" Memo to industry professionals: If Steve Miner calls, say yes.

The Seattle Center is also, as I found out, playing host today to the Ringling Bros.-Barnum & Bailey circus. At first, when I saw a line of clowns marching in, I thought Marvel had sent their legal staff to the convention.

The city is beautiful and the place where we're staying, by the way, is called the Edgewater. There is a reason for the name. The whole thing is built on a pier and the rooms on this side overlook the water. When I sleep, I am no less than about two yards from the icy waters of Puget Sound. If I toss and turn enough, I could find myself doing on-the-spot research for *Aquaman* ... and I don't even write the comic book.

I don't usually print letters in this column but I just received this one and couldn't resist. You may recall, a month or three ago, I referred to all politicians as being in the *Mustela frenata* family and said that was Latin for weasel. That brought the following note ...

Mark,

I've enjoyed your column for all the years it has been in ***CBG***, and since I've had a subscription since Alan Light published issue #1 of ***TBG***, that's the whole run. I've also enjoyed your appearances at a number of conventions. I started going to those on July 4, 1964. I'm writing at this time to correct a minor technical error in your ***CBG*** #1347 column.

Mustela frenata is not the family name for weasels. *M. frenata* is the generic and specific name for a single species of weasels, commonly known as the long-tailed or New York weasel. It is one of a number of weasel species found in the U.S. The species most like it is *M. erminea*, the ermine. Both species are brown on top and white on the belly with a black tail tip in summer. In winter, both are all white with a black tail tip. Both species are dimorphic, with males larger than females. The long-tails are bigger. Adult male ermines overlap in size with adult female long-tails.

M. frenata has a huge range, from British Columbia to Maine and south to Panama, including most of California. The ermine range goes further north into all of Alaska, Canada, and Greenland. In your area, it reaches San Francisco, but not L.A.

Other American weasels include *M. rixosa*, the least weasel; *M. nigripes*, the almost-extinct black-footed ferret; *M. vison*, the favorite species of blue-haired old ladies and gold diggers, the mink; and the larger weasels: *Gulo luscus*, Marvel's favorite weasel, the wolverine; *Taxidea taxus*, the badger; *Lutra canadensis*, the otter; *Enhydra lutris*, the sea otter; *Martes americana*, the pine marten; and *Martes pennanti*, the fisher.

Also included in this family are your friends and mine, the skunks: *Mephitis mephitis*, striped; *M. macroura*, hooded; *Conepatus mesoleucus*, hog-nosed; *Spilogale gracilis*, western spotted; and one of my favorite names in biology, *Spilogale putorius*, eastern spotted. *The Spilogale* is the name of the comedy journal that the American Society of Mammalogists publishes each year at its annual conventions.

The proper name for the weasel family is *Mustelidae*.

I realize that this is more than you probably ever wanted to know about weasels, however I once had a male long-tail as a pet when I was a grad student. It smelled a lot like chopped liver. All weasels are somewhat musky, an olfactory statement overdone by skunks. I am somewhat fond of this family, even if I got my doctorate for chasing chipmunks.

Keep up the good work.

Ethan Roberts

Ph.D. in Zoology

University of Massachusetts, 1976

Thanks, Ethan ... all very informative. I'm still a little confused as to where some of the producers and publishers for whom I've worked fall, but I know they're in there someplace — especially in terms of "olfactory statements."

To continue with this festival of corrections, I mentioned in this year's San Diego Con report that we'd discussed on the Blackhawk panel a similar strip that Jack Cole did, which I identified as Ghost Patrol. I actually meant Death Patrol, as was pointed out by a nice note from reader Ronald L. Schwartz.

BUD, YOU'VE GOT YOURSELF SOME RECRUITS! I'M SLICK WARD EX CON MAN!
HANK'S MY HANDLE, PARD! CATTLE-RUSTLING'S MY TRADE!
BUTCH O'KEEF EXPOIT SAFE CRACKER
GRAMPS IS WHAT THEY CALL ME! BEST "DIP" IN THE BIZ! YOUR WATCH!
PEEWEE THE FORGER!
NICE COZY GROUP!

Jack Cole's "Death Patrol" made its first appearance in ***Military Comics*** *#1, the same issue that introduced "Blackhawk."*

I also heard from R.C. Harvey, whose perceptive writings on comics appear here (occasionally in this paper), there (*The Comics Journal*), and everywhere (check out his books, *The Art of the Comic Book* and *The Art of the Funnies*). R.C. wrote to correct my Ghost/Death error and to add his insight to the question of to what extent, if any, Jack Cole was spoofing Blackhawk with Death Patrol. Harvey's take, which makes sense to me, is: not any.

He notes that *Military Comics* and *Police Comics* were both introduced in the summer of 1941. "At this point," Harvey added, "Cole had been doing Midnight since the January-February 1941 cover-dated *Smash* issue (No. 18). But none of these features was comedic in the same rather manic fashion of Cole's mature style ... The kind of humor for which Cole is celebrated today did not appear in either Plastic Man or Midnight until almost a year after the characters first appeared. Despite all the dashing about and frenetic activity that abounded on Cole's early Plas and Midnight pages, the sight gags that gave these features their comedic identity didn't begin to appear until the July 1942 cover dates.

"As for Death Patrol, it seems to me that it wasn't very comic either, at first. I haven't seen the first installment, but I have inspected the second and third. They are animated by the same kind of frenetic energy that distinguishes the early Plastic Man, true; but apart from, say, the comedic rendering of figures in action (with knees up to chins), there's not any real humor in these features. And the illustrative technique is pretty straight — as straight as Cole was capable of at that time.

"By the time Dave Berg was doing the Death Patrol, the artwork was pretty comic. And Al Stahl completed the transition. But Cole's Death Patrol —at least, at the beginning — seems to me to be fairly straightforward military adventure. There wasn't anything funny about one of the group dying in each installment, after all.

"In my view, then, the Death Patrol was not a comic parody of the Blackhawks. It may have been some sort of 'take' on the notion of a group of freelance soldiers — i.e., what would the Blackhawks be like if they lost one of their number each time they went into battle?

"But I think it would be too much of a conceptual leap to say that the Blackhawks and a parody of the Blackhawks appeared in the same first issue of the comic book. If the Death Patrol could be seen to be a parody of the Blackhawks at all, it would have to be, I think, in the later appearances — perhaps as late as Berg's stint on the feature."

Thanks, R.C. I ran into Dave Berg yesterday at a National Cartoonists Society gathering at Mell Lazarus's home and I tried to ask him about Death Patrol. Unfortunately, Mr. Berg was occupied at the buffet table, gathering material for an upcoming article, "The Lighter Side of Butter Knives." Maybe next time ...

A few weeks ago, we straightened out the confusion between two gents in the comic business named Charles Nicholas. A not-dissimilar confusion exists in the world of cartoon voice artists. It has especially bewildered folks who've attended our annual panels at the San Diego convention which spotlight this art form. This year, we had Greg Berg on the panel. The year before, we had Gregg Berger. These are not the same person.

Greg Berg is heard on *The Simpsons* and was in *Toy Story* and on *Muppet Babies*, among others. Gregg Berger is heard on *Men in Black, Garfield and Friends, Transformers*, and *Duckman*, among others. For those you who watch a lot of commercials: Greg is currently the voice in the Kikkoman Soy Sauce ads. Gregg is the announcer in the current Glad Bags and Alaska Airlines spots.

Many in the industry get them reversed and the Internet Movie Database seems determined to keep them forever cross-linked. (They also have Gregg Berger down both under his name and as Gregg Burger, as well.)

To further confuse matters, neither of these gents is Greg Burson, who was on our voice panel three or four years ago ... and there are also fine voice actors around named Jeff Bergman, Bob Bergen, and Corey Burton, some of whom overlap in their employment. F'rinstance, Burson, Bergman, and Bergen have all done the voice of Porky Pig since Mel Blanc passed away.

My goal as cartoon voice director is to someday helm a session with Berger, Burson, Bergen, Bergman, Burton, and Berg. Read that aloud five times and you, too, can be a professional voice actor.

This paper's a little tight on space this week so I'm going to wrap this up. But next week's column oughta make up for it. Next week, you get ... The Speech!

Mark Evanier gets his mail at PMB 303, 363 S. Fairfax Ave., Los Angeles, CA 90036-3124 and on the 'net at me@evanier.com.

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"Look! His hands, heart, lungs, eyes and ears — all preserved so that some of Superman's powers can live on in another body! What a triumph for science!"

— Unnamed doctor
***World's Finest** #189 (Nov 69)*

"These two issues of *World's Finest* are among the most bizarre Superman comics of all time."
— Tony Isabella

I have often written — to our mutual enjoyment, I trust — of the wild and wacky stories which appeared in various Superman family titles in the 1960s. Tell me that Jimmy Olsen is marrying a gorilla or that Lois Lane has turned into a baby or that Superman is pulling some cruel hoax on one or both of them "for their own good," and I am so there. I love those zany comic books.

There is, however, a Superman story — one of his *World's Finest* team-ups with Batman — that holds a unique place in my fond memories of this era. "The Man with Superman's Heart" — with its following-issue conclusion, "The Final Revenge of Luthor" — is the single most ghoulish story in all of Superman history. To this day, I shudder whenever I think about it.

Set your sensors to ***Spoiler Warnings*** and proceed at your own risk, my friends. This column is not for the squeamish.

The covers of *World's Finest* #189 and #190 are both drawn by Murphy Anderson. The former shows a surgeon addressing Batman in the barest operating room I have ever seen. Bats is lying on an operating table looking at the covered body of Superman on another operating table.

Doctor: Before he dies, Superman willed his super-heart to you, Batman! Are you ready for the transplant?

Batman: No! I'm not worthy to have his heart! I know someone more deserving!

It's a semi-symbolic cover. The scene doesn't actually happen this way. Batman doesn't have a specific "more deserving" person in mind and doesn't stay on that operating table. Good thing, too. Besides lacking assisting personnel and any visible monitors, the doctor isn't even wearing surgical gloves here. Holy malpractice, Batman! (To be fair, the equivalent interior scene is rendered in a more realistic manner by penciller Ross Andru and inker Mike Esposito.)

The Cary Bates tale shifts into "morbid" from the splash page, which shows Bats and Robin looking at Superman's corpse and reading his organ donor will. The story proper begins with Superman's body falling from above and cratering into Metropolis Park. A doctor at the scene confirms the worst: Superman is dead.

One panel later, all TV programs are interrupted for a special announcement from President Richard Nixon: "It is with great sadness that I must report the tragic death of the greatest hero our country — or the world — ever knew — Superman!"

At the United Nations building, all flags are lowered to half-staff amidst insert panels of individuals from all around the globe mourning The Man of Steel's death. But nowhere is this grief felt more keenly than in the *Daily Planet* offices, which is where Batman brings and Perry White reads Superman's will. When Jimmy suggests Batman for the deserving recipient of the various super-parts and organs, Perry and Lois agree.

The next day, Supergirl brings super-operating instruments to the doctors who will perform the transplants. However, Batman has apparently decided he's not worthy to receive them and gets up from the operating table. George Clooney never had to put up with this kind of stuff.

Since the super-parts will "keep," the surgeons go ahead and slice into Superman's corpse. All — even the *Planet* staff — agree to keep this secret until a worthy recipient has been found and the transplants completed.

Batgirl, Robin, and The Justice League join the others for a closed-coffin ceremony. Afterward, the grave site gets another visitor: Lex Luthor. The plot thickens.

Batman and Robin are asked to come to Metropolis to help the police track down and capture The Big Four Syndicate, a gang that even Superman was having trouble with. As Bats explains, "They're the four most powerful gang leaders in the country, pooling their thug-power to form a gigantic network of crime."

AND WHO ARE THE MEN WHO POSSESS THESE FANTASTIC ABILITIES? THEY'RE CRIMINALS, KNOWN AS THE BIG FOUR...
LOOTING THIS PLACE IS EASY NOW THAT I HAVE SUPERMAN'S HANDS!
HOW ABOUT ME? I HAVE HIS SUPER-LUNGS!
AND I HAVE HIS SUPER-EARS! I CAN TUNE IN ON SOUNDS ANYWHERE!
I HAVE MORE POWERS THAN ANY OF YOU, WITH SUPERMAN'S EYES, I CAN USE HIS X-RAY VISION, TELESCOPIC VISION AND HEAT VISION!

*The Big Four brag about their new powers in **World's Finest** #190. Do you suppose they stole their new costumes from The Blackhawks?*

Meanwhile, Luthor is feeling gypped. *He* wanted to be the one to kill Superman. He's thinking to console himself by killing Bats and Robin, when a mysterious projected voice directs him to a hidden rendezvous.

The voice belongs to "Motan the Ruthless," a space pirate who claims he is the one who killed Superman. Motan has been secretly watching his fallen foe's corpse — don't be too hard on him; there was no Cartoon Network in 1969 — and tells Luthor about those super body parts. Luthor decides he must have them, and, "as one genius to another," Motan wishes him luck.

"Although I never succeeded in killing Superman while he was alive," thinks the even-more-twisted-than-usual Luthor, "I'll have the pleasure of humiliating and desecrating his name now that he's dead!"

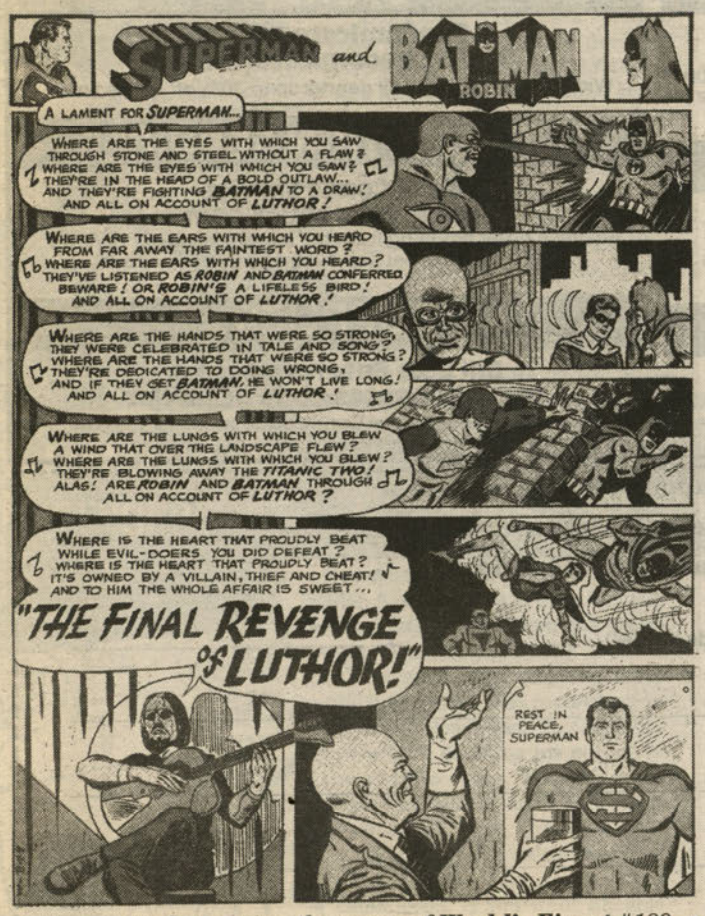
Back in Metropolis, Batman and Robin aren't having much luck tracking down The Big Four and even less luck stopping Luthor from making off with Superman's parts. Luthor then holds an underworld auction where he sells off the super-eyes, ears, hands, and lungs — he's gonna keep the heart for himself — to the highest bidder, a man representing — surprise, surprise — The Big Four. Some $20 million and four operations later, The Big Four have become an even bigger danger to society.

Thanks to Superman's hands, "Big Dan" Clay is now the world's strongest man. The super-eyes have gone to "King" West, the super-ears to "Brain" Lewis, and the super-lungs to a John Goodman lookalike named "Ace" Shane. But their new powers do not come without a hefty price.

In the second part of this two-issue tale, the Big Four bosses all have to wear really stupid super-villain costumes. It is not a pretty sight. Take "Brain," for example. He has this "big ear" chest insignia on a yellow-and-white costume. Not even a villain should have to suffer like that.

The super-powered gangsters rain terror on the nation, and no one — not even Batman and Robin or the surprisingly absent Justice League and Supergirl — can stop them. But The Dynamic Duo are not beaten; all they have to do is hold out until a mysterious "R-Hour," which they talk about when they're not getting their butts kicked by The Big Four. This is foreshadowing. Not *good*

(Continues on Page 45)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WHERE IS THE HEART THAT PROUDLY BEAT WHILE EVIL-DOERS YOU DID DEFEAT? WHERE IS THE HEART THAT PROUDLY BEAT? IT'S OWNED BY A VILLAIN, THIEF AND CHEAT! AND TO HIM THE WHOLE AFFAIR IS SWEET...
"THE FINAL REVENGE of LUTHOR!"
REST IN PEACE, SUPERMAN

*As a way of recapping the events of **World's Finest** #189, a balladeer sings "A Lament for Superman" in **World's Finest** #190.*

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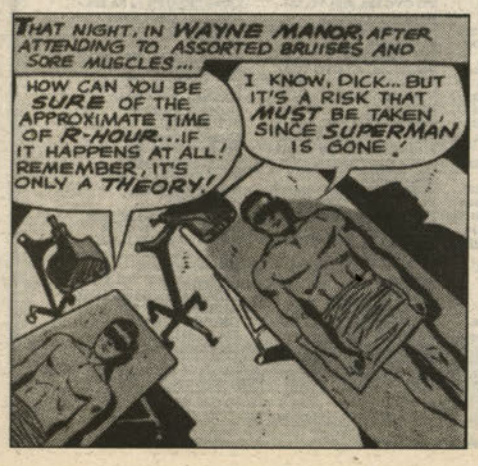
Tony's Tips

From Page 42

foreshadowing, mind you, but foreshadowing, nonetheless.

Meanwhile, Luthor is plotting to take over the world, have Superman's heart transplanted into his body, and kill The Big Four with kryptonite, should they not agree to serve him. No doubt about it; our man Lex is a coffee-achiever.

Batman challenges The Big Four to a showdown. It looks bad for him and Robin when even worse stuff happens to the gangsters. "King" goes blind, "Ace" can't breathe, "Brain" goes deaf, and "Big Dan" can't move his hands; they're paralyzed. It's "R-Hour," and the bad guys are rejecting their super-transplants.


THAT NIGHT, IN WAYNE MANOR, AFTER ATTENDING TO ASSORTED BRUISES AND SORE MUSCLES...
HOW CAN YOU BE SURE OF THE APPROXIMATE TIME OF R-HOUR...IF IT HAPPENS AT ALL! REMEMBER, IT'S ONLY A THEORY!
I KNOW, DICK... BUT IT'S A RISK THAT MUST BE TAKEN, SINCE SUPERMAN IS GONE.

Bats is prepared with an oxygen tank for "Ace," but, before he can use it on the dying gangster, it's dissolved by a ray from off-panel. It's Luthor with his "matter-smasher" and he's not a happy man. Maybe he had too much coffee this time.

Wondering why Bats wasn't using kryptonite against his super-powered foes, Luthor reexamined the superheart he'd held back for himself and discovered it was just a synthetic replica. He also figures out that Superman is still alive.

You know, if *I* were Luthor, this is where I'd be getting on a fast plane out of town. Instead, he aims his matter-smasher at Bats and Robin. He might as well have activated Jimmy's signal-watch. Super blocks the ray, destroys the gun, and reveals a ghoulish side that even impresses Luthor.

Luthor: So it's true! Your "death" was just a hoax to get the goods on The Big Four! And I was duped into helping you!

Superman: You guessed it! I was Motán! My disguise and story tricked you into selling those super-parts to The Big Four!

The "dead" Superman was just an android duplicate. But here's where the "World's Finest Heroes" give The Crypt-Keeper and The Old Witch a run for their money.

Superman: To get evidence against The Big Four, we hoped to lure them into committing crimes with their new powers! But I was called away on an emergency mission.

Robin: So Batman and I were on our own. However, Superman calculated the crooks' bodies might reject the transplants shortly after noon today.

Batman: And they did! We may be able to help the others through surgery, but it's too late for "Ace" now! He's paid the supreme penalty for his crimes!

Let me put this all into perspective for you. The good guys fake Superman's death and plunge the entire world into mourning to take down four gangsters. The good guys then trick the bad guys into mutilating themselves, knowing the bodies of The Big Four will reject the transplants. Keep in mind, by the way, that nowhere in these two issues are we ever given any indications that any of The Big Four — or their thugs — are guilty of committing a capital crime: that is, an offensive punishable by execution.

At the end of this story, one member of The Big Four is dead as a result of Superman and Batman's brilliant scheme. The others are blind, deaf, and partially paralyzed, but, hey, they might be able to be helped through surgery.

And you thought The Punisher was tough on crime!

I can't *begin* to imagine what Editor Mort Weisinger or writer Bates were thinking when they developed this story. Even when he was teaching his closest friends cruel but important lessons about life, Superman had never been quite this sadistic.

These two issues of *World's Finest* are among the most bizarre Superman comics of all time. In addition to the madness detailed above, the first issue has a gag panel in which a "censored by the Comics Code" label is stamped over a shot of the doctors looking at the fake Superman's organs and parts — and the second begins with a musical lament for Superman that must be read to be appreciated, which is why we included it on Page 42.

Good condition copies of these two issues will run you $2-3 each. If you find them, buy them. Otherwise, no one will believe you when you talk about them. And, trust me, you *will* talk about them.

Send comments on and review items for this column to: Tony's Tips, P.O. Box 1502, Medina, OH 44258.

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Mutt & Jeff 69 fr, couple 3" tears fr $3
Battle Cry 11 g, date stamp; opium-r $3
Battle Stories 5 fr-, rough cover $3
11 g- $4
Gabby Hayes 19 fr, rough spine, 3" Tear on f/c, name on cov $5
G I War Brides 3 g, spine wear $2
Justice Traps the Guilty 31 fr, sp part- ly split, chips off spine $2
Kid Slade Gunfighter 8 g-, sp wear $4
Playful Little Audrey 5 g, corner chew $6
My Romantic Adventures 85 fr, water Stain top r cor, bot r cor mag $2
Nellie the Nurse 2 g, name above logo $12

ZANE GREY WESTERN BOOKS
These are all hardcovers, published by Grosset & Dunlap, VG cond at least, no Water stains, tears, or loose pgs, no d/j's
Code of thje West (1934) $5
Wild Horse Mesa (1928) $5
The Hash Knife Outfit (1933, 2nd ptg) $5
Desert Gold (1913) illustrated with Scenes from the photoplay Produced by Zane Grey's own Company $6
Desert Gold (1913) ill by Douglas Duer $6

1970'S COMICS

The following comics are all at least FINE+ and are priced at $1 @ or 6 for $5. Please list alternates.
(DC) Masters of the Universe 2, Adventure 454, Wonder Woman 237, JLA 176, Secrets Haunted House 22, House of Mystery 266, Secret Society of Super Villains 1977 Special, All Star Squadron 9, Firestorm 4, DC Super Stars 17 (Secret Origin Super Heroes), Shade 4, Isis 8, Camelot 3000 #2, Super Friends 15
(MARVEL) Dr Strange 53, Spider Woman 44, Tarzan 6, Master Kung Fu 59, Ghost Rider 27, Marvel Super Heroes 68, Kull the Destroyer 24, Human Fly 4, Marvel 2-in-1 67, US 1 #4

1924 SUNDAY COMICS

Lot of 5 full-color, full-size incomplete sections from the New York American (realer 8-pg section, only 4 pages present in each of the following sections including the strips indicated):
(1924) 4/13, 4/20, 5/18: Bringing Up Father, Little Jimmy, Toots & Casper, Katzenjammer Kids
(1924) 3/2, 7/6: Barney Google, Tillie the Toiler, (Rube Goldberg's) Boob McNutt, Happy Hooligan
Lot of 5, VG, 4/13 has long tear but cpl for $25

WALT DISNEY LITTLE GOLDEN BOOKS
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D-13 Cinderella (A Mickey Mouse Club Book, 1950) Adapted by Campbell Grant, bit doodling F/c & sl/m pg, yo black tape top spine, G+ $4
D-46 Little Man of Disneyland (1955, 1st) Adapted by Dick Kelsey, "introducing one of fabulous Disneyland's hundreds of inhabitants- Patrick Begorra" (A MMCB) Little known title, not easy to find, VG+ cond, insides EXC $12
D-48 Robin Hood (1955, 1st) illustrated with scenes from the motion picture. Photo/cover. Almost unnoticeable pencil lines across cov, G+ $10
D-23 Mad Hatter's Tea Party (1951, 1st) Adapted by Richmond Kelsey & Don Griffith. G, stain bot edge fc, sm tape lift rt edge, unneeded tape IFC $7

THE ODDBALL CORNER

FLUSH of Wimpole St and Broadway by Flora Merrill, illustrated by Edwina (Robert M McBride & Co, 1933, 2nd ptg before pub) Many nice illustrations by one of the 1st women to have a comic strip (Cap Stubbs & Tippie), early work. HC, no d/j. Exc cond with some wear at corner tips $16
The Smithsonian Collection of Newspaper Comics, Edited by Bill Blackbeard & Martin Williams (Abrams, 1977) Oversize trade paperback, 336 pgs, incl Color Section; as new $16
50 Years of Movie Posters- Hollywood's Golden Era, Compiled and edited with commentary by John Kobal (Bounty Books) Oversize, spiralbound, VG $15
Beau Geste by P.C. Wren (Grosset & Dunlap, 1926) illustrated with scenes from the photoplay starring Ronald Colman (Paramount Pictures) HC, no d/j, sm tears at top spine $8
Inside Oscar- The Unauthorized History of the Academy Awards by Mason Wiley and Damien Bona (Ballantine Books, 4th Updated edition, Feb 1993) Trade paperback, as new ($20 cov/price) $10
Dennis the Menace vs Everybody (Holt, 1955, 1st ed) HC, no d/j, EXC as new condition $20
Tommy and Grinel by J M Barrie, ill by Bernard Partridge (Scribners, 1900) HC, no d/j, some cover wear, VG $15
Weird Tales- Seven Decades of Terror Selected by John Betancourt & Robert Weinberg (Barnes & Noble, 1997) HC with the dust/jacket, NEW! $6
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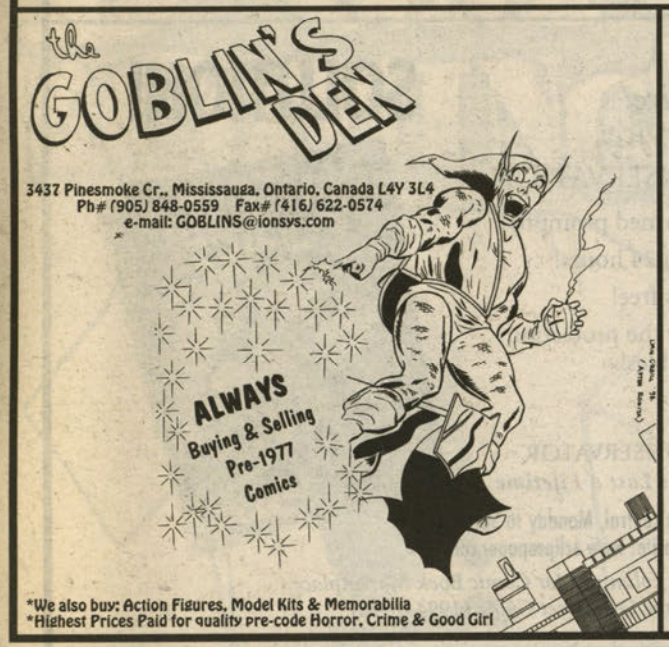
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NO... NO, THIS IS SOMETHING I HAVE TO DEAL WITH, CHAM.

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But I Digress

From Page 58

Aurora Batman model kit, only it's six feet tall."

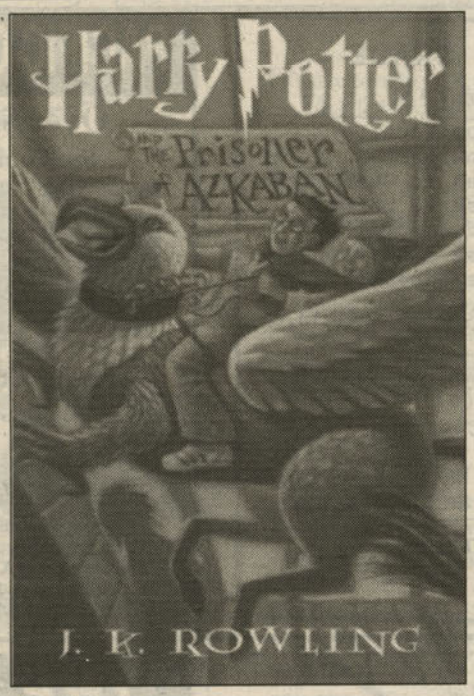
(Which is silly, of course. Blowing a Batman model kit up to giant size wouldn't be art. Now if you're Roy Lichtenstein and blow up panel illustration without so much as a by-your-leave to the original penciller, *that's* art!)

Although I could see where Damien Hirst was going with his display of animal carcasses, I wasn't sure I wanted to go there with him. Actually, the piece that I found most riveting was "Dead Dad" by Ron Mueck, a three-foot-long silicone and acrylic statue that was a perfect rendering of — well — a naked dead father. As if to say that death makes everyone — small, somehow. Small and helpless and unprotected, no matter how large they may have loomed in life.

Some pieces worked better for me than others, but overall I found it a stunning exhibition — because this is America, and we should be able to make up our own minds about things. In the meantime, Giuliani is so incensed that he is endeavoring to evict the entire Brooklyn Museum. Oh, but I'm sure he's against censorship.

Just like the nice folks down in Columbia, S.C. You're gonna love this piece off the AP wire ...

"Parents worried about the influence of the wildly popular Harry Potter books by J.K. Rowling have persuaded the state's Board of Education to review whether the books should be allowed in



the classroom.

"The books have a serious tone of death, hate, lack of respect, and sheer evil," said Elizabeth Mounce of Columbia, one of the parents who addressed the board Tuesday.

The state board said it was up to local school boards to decide if the books were appropriate, but agreed to review them. "Censorship is an ugly word, but it is not as ugly as what I've heard this morning," said board member Clarence Dickert.

Now I don't know about you, but when I read the above sentence, I thought of *Young Frankenstein,* with Kenneth Mars bellowing in his thick Transylvanian accent, "A riot ... is an ugly thing! And I think it's about time that we had one!" Furthermore, let's be candid: Someone named Clarence Dickert should not be on the school board. Why? Because you just know that this guy was made miserable as a kid in school.

So here he is, now in a position of power, probably out to avenge himself on children everywhere by making their school lives miserable. Can't blame him, really.

Someone buy him a ticket to Sensations.

It'll take his mind off true obscenities — such as Harry Potter.

Peter David, writer of stuff, can be written to at To Be Continued, Inc., P.O. Box 239, Bayport, NY 11705.

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October 28-30

Tony DiGerolamo (*Jersey Devil* #10) at Lower Alloways Creek Haunted Hayride and Barn, near Salem, **New Jersey** from 7 to 11 p.m.

October 29

Barry Windsor-Smith (*Barry Windsor-Smith: Opus* Vol. 1) at Barnes & Noble, 495 South Rd. (Rt. 9), Poughkeepsie, **New York** beginning at 7 p.m.

October 31

Tony DiGerolamo (*Jersey Devil* #10) at The Jersey Devil Haunted Woods, Williamstown, **New Jersey**, from 7 to 10 p.m.

November 6

Ellen Forney (creator of *Monkey Food: The Complete "I Was Seven in '75" Collection*) at Soap Plant/Wack/La Luz de Jesus Gallery, 4633 Hollywood Blvd., Los Angeles, **California**, beginning at 7 p.m.

Barry Windsor-Smith (*Barry Windsor-Smith: Opus* Vol. 1) at Merritt Bookstore, 7496 S. Broadway, Red Hook, **New York** from 10:30 a.m. to 12:30 p.m.

Randy Queen (creator of *Darkchylde*) at Sky High Comics, 273-C S. Rancho Santa Fe Rd., San Marcos, **California** 92069, from 2 to 6 p.m.

November 9

Ellen Forney (creator of *Monkey Food: The Complete "I Was Seven in '75" Collection*) at Borders Books, 1072 Camino Del Rio North, San Diego, **California**, beginning at 7 p.m.

November 13

Barry Windsor-Smith (*Barry Windsor-Smith: Opus* Vol. 1) at Tower Boosk, 425 South St., Philadelphia, **Pennsylvania** beginning at 7 p.m.

Claudia Christian (*Babylon 5*) at Metro Entertainment, 6 W. Anapamu, Santa Barbara, **California** 93101, beginning at 1 p.m. Call (805) 963-2168 for details.

Theodore Riddle (creator of *Compu-M.E.C.H.*) at Barnes & Noble, 375 Rt. 10 E., Ledgewood, **New Jersey** from 2 to 3 p.m.

November 19

Barry Windsor-Smith (*Barry Windsor-Smith: Opus* Vol. 1) at Tower Books, 383 Lafayette St., New York, **New York** beginning at 7 p.m.

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ALLEY OOPE and Dinny- BLB 1935. Good cover, spine wear, minor water marks, $25 plus postage. Ray Snodgrass, 27515 Ynez, Temecula, CA 92591. Fax: 909-693-0743.

4420 BOOKS-GENERAL, FOR SALE

FROM AARGH to Zap Harvey Kurtzman's Visual History of Comics #222 of 1250 signed & numbered copies, $60. Jonathan Loew, Suite #127, 3762 W. 11th Ave., Eugene, OR 97402.

$25 H/C's: Power of Shazam, Batman & Dracula; Red Rain, Batman; Arkham Asylum. Mike. 650-321-6314.

ELFQUEST GATHERING, 1981, Fantagraphics, softcover, VF+/NM, $25 postpaid. Stories of Ray Bradbury, 1980 hardcover, $25 postpaid. Brian Evans, 1237 2145 Drive, Eckert, CO 81418.

HARDCOVER BOOKS: Pulp Art, World War II: Propaganda Art, Justice League Archives Vol 2, Marvel 5 Fabulous Decades. $20 each, postpaid. James 770-428-8288.

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FANTASY ART oversized book. 1991 book in English/ German/ French. Beautiful illustrations and bios on Frazetta, Vallejo, Richard Corben and more. $15 postpaid. todasco@yahoo.com

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DARK VICTORY by William Shatner, (hardcover with dust jacket), $12. Also, The Return by Shatner, (hardcover), $15. Gerald Knutson, 1565 E. Lake Bluff, Shorewood, WI 53211.

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AUGUST DERLETH, "Something Near", 1945. Arkham House, no DJ, some light cover spots. O/W VG, $25 plus postage. Terry 215-627-7258.

H.P. LOVECRAFT, "Dream Quest of Unknown Kadath", 1955, Shroud Pub., 1st edition, limited and numbered, softcover in DJ, Fine, $55 plus postage. Terry 215-627-7258.

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ENCYCLOPEDIA OF American Comics, Goulart, 1990, 408 pages, $40; World Encyclopedia Cartoons, Horn, 1980 , 676 pages, $40. Vic Wichert, 5 Ridgewood Ave., Hopewell, NJ 08525.

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WORLD WAR One airplane art. Ed Lancaster, 3364 Kathy Dr, Pittsburgh, PA 15204.

UFO BOOKS wanted!! Buying, HC PPB, mags devoted to UFOs. Lists to: Orion House, 1803 Cold Springs Rd., Liverpool, NY 13090. orionhouse@aol.com

HANNES BOK Showcase of Fantasy Art by Emil Petaja by Sisu Publishers from 1974. Chris Rumsey, PO Box 114, Bessie, OK 73622.

CHARLES VESS Midsummer Night's Dream signed & numbered hardcover wanted. Allan Boyd, 827 North Colebrook Rd., Manheim, PA 17545 or alboyd@ptd.net

UFO BOOKS wanted! Need H/Cs PBs and mags. Lists/ prices to: Orion House, 1807 Cold Springs Road, Liverpool, NY 13090. orionhse@aol.com

4424 COMPUTER SOFTWARE/SUPPLIES FOR SALE

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CAPTAIN AMERICA Battles Baron Blood, 159 pages, 1982, Marvel, NM, drawn by John Byrne. $6 plus S/H. Al, 849 Fernview Drive, St. Louis, MO 63141.

ACTION, HORROR, mystery, pulps, SF TV, and western paperbacks for sale. Sent wantlist. The Funnies Farm, 1A Ward Street, Suffern, NY 10901. E-mail: msgr4289@aol.com

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ACTION, HORROR, mystery, pulps, SF TV, and western paperbacks for sale. Sent wantlist. The Funnies Farm, 1A Ward Street, Suffern, NY 10901. E-mail: msgr4289@aol.com

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KRAUSE COMIC collector complete set $20 postpaid. Steve Simross, 2642 Swans Rd NE., Newark, OH 43055.

SALE: MOVIE Monsters magazines 1974, #1, 2, 4, VFN, $25 set. Famous Monster Filmland #200, $40. Michael Wilczek, 33 Arlington Ave., Auburn, NY 13021.

REVENGE OF The Jedi Part I in Darkside Magazine's Resurrection issue. Calrissian Negotiates with Fett for solo, $4. Monolith Graphics, 1171 Pomona, Cleveland, OH 44121.

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MOVIE AND TV star mags. Mostly mid-1950s. Modern screen, photo play, etc. 122 mags. Jim Burke, 61 Parker St., Freehold, NJ 07728.

EVERGREEN REVIEW, 14 issues between #39 to #76, Good to VF condition, All for $20 postpaid. Mike Robertson, PO Box 372, Maple Valley, WA 98038.

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PRE-NATIONAL TV Guides 1950, 1951, 1952. 45 issues. Jim Burke, 61 Parker St., Freehold, NJ 07728.

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WANTED: GENT 8/87, Juggs 3/86 and any with Taija Rai or Patty Plenty. Martin Bunis, 4594 Bedford Ave., Brooklyn, NY 11235.

WANTED! HORROR Tales: December 1974, Terror Tales: October 1976, January 1979, Witches Tales: November 1973. Gene Broxson, 22676 Ottawa Road, Apple Valley, CA 92308. 760-247-1428.

HARSH MISTRESS Science Fiction #1, Mike Shayne Mystery February 1968. Someone please respond. Name your price. Bill Finocchiaro, 611 Kimball Ave., Fulton, NY 13069. 315-593-3454.

ENQUIRER TV Magazine, George Reeves Superman cover dated 2/25-3/3/79 I need. Delmo Walters, 939 Woodycrest Ave. #416, Bronx, NY 10452 or delmothesaint@hotmail.com

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GOLDEN MAGAZINES for Boys and Girls. 1964 through 1972, childrens' magazines from Golden. Painted covers, help. Dan Cherney, 2525 Vermilion Road, Vermilion, OH 44089-3711. dan123@kellnet.com

WANTED WEIRD: December 1974, September 1979, December 1980, March 1981, and any 1982 issues. Gene Broxson, 22676 Ottawa Rd., Apple Valley, CA 92308. 760-247-1428.

NATURALIST (NUDIST) material wanted. Buying non-airbrushed mags, books, etc... Send lists with issue numbers, year and conditions. S. Dowdy, 5120 North Spring, Roanoke, VA 24019.

WEIRD NEW Jersey magazine wanted, issue 1 thru 7, any condition. Write Rick Salierno, PO Box 1606, Bloomfield, NJ 07003.

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4301 Golden Age, Wanted
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4311 Silver Age, Wanted
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4321 General Comics, Wanted
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4401 Original Art, Wanted
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4411 Big Little Books, Wanted
4420 Books - General, For Sale
4421 Books - General, Wanted
4430 Paperbacks, For Sale
4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios/Posters, For Sale
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RIPLEYS BELIEVE It Or Not Magazine, 1, 2 1965 both for $15 ppd. 1975 Kenner SSP Derby, $17.50 ppd. K. Salvio, 427 Weaver St., Greensburg, PA 15601.

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ELVIRA'S MISTRESS dark calendar, 1991, 1992, 1995, new, 1988- ex. cond., $17 each ppd. $60 lot, MO, check. Thomas Destefano, 7629 W. Norridge St., H. Ht's, IL 60706.

METEORITES- OWN a piece of another world. Authenticity guaranteed. See photos at: http://www.meteoriteweb.com

"APPOLLO, MAN on the Moon coloring books", (8), MCMLXIX, mint. All $40 pp. Enclose SASE. John Cody, 6 Williams Rd., Lynnfield, MA 01940.

PEP PINS NM/M, Superman $20, Blondie $30, Dagwood $42, Gravel Gertie $72, Phantom $80, Auntie Blossom $52. John Bragg, 626 Pierce St., Sandusky, OH 44870.

MYSTERY MEN poster 11-1/2"x17", $13 ppd. Also have other movie posters, SASE for list. CM Taylor, 6708 Parsons Blvd. 6B, Flushing, NY 11365.

WESTERN PUB (WS) mini-comics (1970s) Dark Shadows #1 FN+ Twilight Zone #3 FN+, $25 each. Jonathan Loew, Suite #127, 3762 W. 11th Ave., Eugene, OR 97402.

STATUES HERE! Bowen's Batman, $750, Lobo $300, Wonder Woman $175, Grendel (First) $325, Sandman (First) $775. White Elektra $225, others too! Kevin 619-427-1462.

BUFFY ON TV Guide for sale! 1997 edition $5 includes shipping. For more info SASE to: Linda Mar, 11015 Freer St., Temple City, CA 91780.

MOVIE SOUNDTRACK record albums- "Star Wars", "Superman the Movie", "2001...", "Close Encounters...", "Mary Poppins". Write if interested. Trades? Frleta, 16279 Laurie Ann, Redding, CA 96001-9626.

4660 MISCELLANEOUS, FOR SALE

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THE BEATLES All Together Now. Complete discography, 1977 Ballentine Press. SC Mint, $15 postpaid. Don Faruolo, 15 Fairmount Terr., West Orange, NJ 07052. 973-325-3169.

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SCOTT IN Connecticut- lost your address and number. Please call, have six signed colored prints for sale. Sam A/C 440-243-6875.

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WANTED DUNE figures MOC, 1976 DC Pepsi glasses, Super Powers and Secret Wars lunch box and thermos. Hal Reed, 320 Parkshore Dr., Columbia, SC 29223.

"THE LAST Train" British sci-fi, 6-part series, will pay any reasonable price. Contact Bob at 212-942-3500 or rg.busch@erols.com

MONSTER RALLY '99, 2-sided black t-shirt, (size: large). Paying $25+ priority shipping. Good or better condition preferred. Write: Tim, 4 Forest Drive, Cumberland, MD 21502.

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WANTED ON VHS: 'Don't Worry, We'll Think of a Title' and 'Can I Do It Til I Need Glasses'. Will Day 207-843-6905.

COMIC CONVENTION programs with Sergio Aragones art. Contact: Gary Grossmann, 8916 Blomberg St. SW, Olympia, WA 98512. 360-352-0432. E-mail: grossfam@olywa.net

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WANTED: VIDEO copies of the Day the Universe Changed by Adam Burke. Aired on PBS in 1986 or 1987. Will buy or trade. Gelato, 3936 Vernon Ave., Brookfield, IL 60513.

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LOOKING FOR the guy who was selling those clear book covers! Where did you go? Write: Ken, PO Box 371443, Denver, CO 80237 or kenottjr@aol.com

JESSICA JAMES photos, magazines, especially color videos wanted. Was featured in the Dec. 1997 issue of Swank. Geoffrey Mahfuz, 30 Phebe Ave., Lowell, MA 01854.

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SPA-FON #'S 3 & 4 wanted. E-mail: aloredo@webmail.bellsouth.net

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Oct. 17, 1999 — Oct. 23, 1999

Compiled by BRENT FRANKENHOFF
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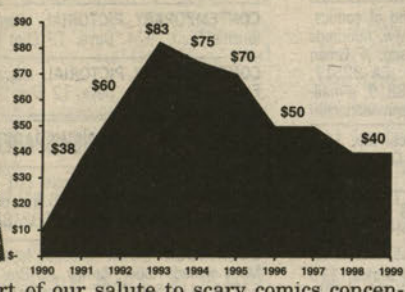
Riding off with The Ghost Rider



The second part of our salute to scary comics concentrates on other monsters published by Marvel. For anyone whose formative comics-reading experiences include reading *Tomb of Dracula* by flashlight, it's also a chance to see what it would cost to revisit some great moments of yesteryear.

Ghost Rider is one of the few Marvel monster titles to have two successful runs. You couldn't beat this one for visuals — a flame-headed skeleton in a leather jacket? The first issue also sported the shadowy first appearance of the Son of Satan. This issue is becoming more affordable again, cooling off from the hype induced by the success of the newer series in the early 1990s, and can now be found for around $50.

Reprints of the series can be found in the bargain bins, published as *The Original Ghost Rider* and *The Original Ghost Rider Rides Again*.

— Pete Bickford

WEREWOLF BY NIGHT #1

Marvel
Sep 72 • Cover 20¢

Mike Ploog worked as both artist and writer on this series featuring Jack Russell as the luckless lycanthrope. Aside from scaring the heck out of the locals, his condition cast a real pall over his social life.

Current NM price: $35

Retail beat

• Bob Craig of Hobbies and Heroes, Lockport, N.Y., reported classic Neal Adams and Jack Kirby comics showing increased interest, while most independents and newer Marvels were not.

THE MONSTER OF FRANKENSTEIN #1

Marvel
Jan 73 • Cover 25¢

This monster comic book was more pathos than palpitations, and was definitely inspired by the same "monster in search of someone to understand him" themes that were hallmarks of *The Incredible Hulk*. Still, the series had some great moments, and Ploog's art was perfect for it.

Current NM price: $20

SUPERNATURAL THRILLERS #15

Marvel
Oct 75 • Cover 25¢

This series was a real hodgepodge of horror, trying out characters from Dr. Jekyll and Mr. Hyde to The Headless Horseman before finding its star with The Living Mummy. This was the series' final issue.

Current NM price: $3

CHAMBER OF DARKNESS #1

Marvel
Oct 68 • Cover 15¢

In the early '70s, Marvel unearthed loads of its archived material from decades past and re-released it — sometimes with new stories thrown in. Titles included *Where Monsters Dwell* (#1 in NM at $10), *Where Creatures Roam* (#1 in NM at $8), *Vault of Evil* (#1 in NM at $4.50), and *Chamber of Chills* (#1 in NM at $8). A few rose above the crowd, including *Chamber of Darkness* (shown) which featured early work by artists like Bernie Wrightson.

Current NM price: $30

COMICS BUYER'S GUIDE pricing research

is provided by CBG and COMICBASE. Silver Age to present information will be available in the Comic Book Checklist and Price Guide Year 2000 Edition. Order at (800) 258-0929 or online at www.comicsbuyersguide.com.

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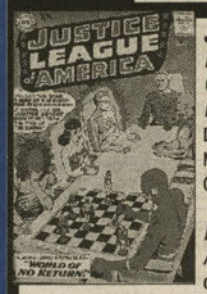

JUSTICE LEAGUE OF AMERICA #1

DC
Nov 60
Cover 10¢

Justice League of America is one of the more popular Silver Age DC titles. To own the first issue is a must for most Silver Age DC collectors.

Sold in GD for: $220

BLUE BEETLE #54

Fox
Cover 10¢

The cover is a favorite among collectors of Jack Kamen art. It is probably the most sought-after of the Kamen *Blue Beetle* covers in the run. Also extremely popular are *Blue Beetle* #49 and #52. This particular issue was also referenced in Wertham's *Seduction of the Innocent*.

Sold in NM- for: $935

Correction: In ***CBG*** #1354, the condition of *Witchcraft* #5 was incomplete. The complete description of the issue was "tiny piece out of the bottom right corner of the front cover, otherwise VF+."

Joshua Nathanson is CEO of ComicLink (**www.comiclink.com**), an online marketplace where a wide selection of condition-verified, investment-quality comic books and related memorabilia are bought and sold.

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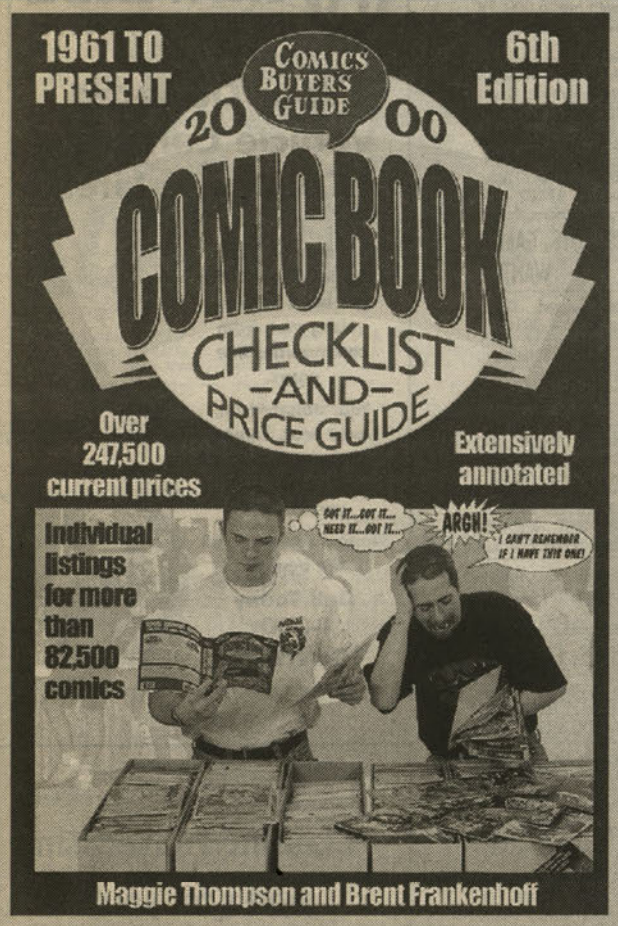

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700 E. State St., Iola, WI 54990-0001

COMICS BUYER'S GUIDE
700 East State Street
Iola, WI 54990-0001
(715) 445-2214
FAX#(715) 445-4087
TELEX#55-6461
(Krause Publ.)
http: //www.krause.com

Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues. Oct. 26, 1999	1357	Nov. 19, 1999	Tues. Nov. 16, 1999	1360	Dec. 10, 1999
Tues. Nov. 2, 1999	1358	Nov. 26, 1999	Mon. Nov. 22, 1999	1361	Dec. 17, 1999
Tues. Nov. 9, 1999	1359	Dec. 3, 1999	Tues. Nov. 30, 1999	1362	Dec. 24, 1999

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
A. Eighth Page (4-⅞" x 2-⅝")	$103	$101	$99	$95	$87
B. Quarter Page Vertical (4-⅞" x 5-⅜")	$195	$192	$188	$180	$164
Quarter Page Horizontal (10" x 2-⅝")	$195	$192	$188	$180	$164
C. Half Page Vertical (4-⅞" x 11") or	$303	$297	$291	$279	$255
Half Page Horizontal (10" x 5-⅜")	$303	$297	$291	$279	$255
D. Full Page (10" x 11")	$546	$536	$525	$503	$459

CLASSIFIED DISPLAY

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	1 ISSUE	6 ISSUES	13 ISSUES	26 ISSUES	52 ISSUES
1. One Inch (2-1/4" x 1")	$22.00	$21.00	$20.00	$19.00	$18.00
2. Two Inches (2-1/4" x 2")	$31.00	$30.00	$29.00	$28.00	$26.00
3. Three Inches (2-1/4" x 3")	$39.00	$38.00	$37.00	$36.00	$33.00

CLASSIFIED WORD ADS:

Our "Classified" ads are heavily read. Base rates are 40¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

UNIT ADVERTISING:

A. COLLECTORS SHOWCASE

Collectors Showcase Units are 3-1/4" wide x 1-5/8" high and can be bought in multiples. All typesetting is done by Krause Publications and is included in the price.

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$31.00	$30.00	$29.00	$28.00	$26.00

B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2"w x 8-1/2"h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4"w x 3-1/4"h). Super Traders should be typed on an 8-1/2"w x 8-1/2"h sheet of paper which will be reduced to fit a 5" x 5" space.

Regular Trader
(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$43.00	$42.00	$41.00	$40.00	$36.00

Super Trader
(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
$114.00	$112.00	$110.00	$105.00	$96.00

C. RETAILER DIRECTORY ..... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

ADVERTISING REQUIREMENTS

A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted.
Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard, American Express or NOVUS credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

REFERENCE FORM

COMPANY NAME _____
STREET ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE NO. _____
SOCIAL SECURITY # _____
TYPE OF BUSINESS _____
☐ CORPORATION
☐ CO PARTNERSHIP ☐ LIMITED PARTNERSHIP
NO. OF YEARS ESTABLISHED _____ ☐ INDIVIDUAL PROPRIETOR

PRINCIPAL OWNERS - STOCKHOLDERS - PARTNERS - OFFICERS OF COMPANY

NAME _____
MAILING ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
TITLE _____

TRADE REFERENCES

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____

BANK REFERENCE

BANK NAME _____
CITY _____ STATE _____ ZIP CODE _____
PHONE _____
BANKING OFFICIAL _____

I (we) hereby authorize Krause Publications and/or its credit agent to investigate the references herein or statements or other data obtained from me or any other person pertaining to my credit and financial responsibility. I understand that it is Krause Publications' policy to require cash in advance for all advertising until credit has been established or approved.

Further, I (we), the undersigned, will be held personally responsible and promise to pay promptly within 15 days of the billing date for all advertising debts incurred by the above named business and owing to Krause Publications.

AUTHORIZED SIGNATURE(S) OF APPLICANT(S). _____

We know what offends us, don't we?

We know what public dollars should be made to support, don't we?

Wolverine at 25

Wolverine doesn't know how lucky he is to have had a 25-year career as a super-hero.

Just imagine the sort of tongue-lashings he would get from his boss, if he'd tried other professions:

• Factory worker: "No, no — you will use our HMO and not the mutant healing ability of your choice."

• Museum curator: "Actually, we didn't think it necessary to warn you that the dinosaur skeletons aren't made of adamantium ..."

• Sitcom star: "Sure, sure. It was a 'scratch,' not a 'pick.' Now do something about that blood gushing out of your nostril."

• Receptionist: "Thank you for arranging my schedule — but I find it hard to believe that every single appointment is with someone named 'Bub.'"

• *Hints from Heloise* columnist: "I don't think our readers will believe the solution to an ink spot on a carpet is, 'First, you've got to kill Magneto while you have the chance ...'"

I mean, it's all so easy. We don't know art, but we know what we like. And as comic-book fans, we all know the importance and impact that artwork can and does have on the world of comic-book literature. Oh, and it occasionally has impact on the real world as well.

I've spoken a number of times on censorship of comic books, and how we must be ever vigilant in making sure that Those Who Are Protecting Us from Ourselves are thwarted in their attempts to perform their self-appointed work. That we must beware those who support the concept of the First Amendment right up to the point where something is expressed that they find personally upsetting — not realizing that is precisely the type of speech or expression that much be protected the most assiduously.

First up, the Sensation exhibit. Sensation — selections from the collection of Charles Saatchi, probably one of the most devoted collectors of the works of young British artists — features the work of 42 artists. The title works on two levels: First, looking at certain pieces gives rise to fundamental sensations, feelings, and emotions. And second, they create something of a stir wherever they go. In England, for example, there was near rioting over a painting called "Myra," a 396 cm x 320 cm portrait of 1960s child killer Myra Hindley.

In the United States, on the other hand, we so value freedom of expression that we built a protection of those rights into the Constitution. Granted, it was an amendment, a sort of legal afterthought, but heck, it's there. So naturally, of all civilized countries, we should be ready, willing, and eager to show the mother country just exactly how it's done.

And oh boy, did we.

Before the exhibit even opened at the Brooklyn Museum, a piece called "The Holy Virgin Mary" by Chris Ofili caught the attention of New York Mayor Rudy Giuliani. It didn't catch his eye, mind you, because he didn't see it. But he heard about it and declared that it was a portrait of the Virgin Mary "smeared with elephant feces." It didn't matter that his wording was wholly inaccurate; the news media repeated that description in every report of the face-off, so much so that the perception became the reality as much as the belief that 1999 is the end of the century.

Apparently, you see, New York is filled with roving and heavily armed bands of art lovers. They patrol the streets, preying on the weak, the helpless, the young and old, those who are utterly incapable of defending themselves. And these predatory monsters kidnap their victims, put guns to their heads, and force them — despite many cries of protest and pleas for mercy — to go to the Brooklyn Museum and see Sensations. Yes, that's right — if you don't go to the exhibit willingly, you will be forced to see it whether you like it or not.

At least, that appears to be the mayor's major concern. He was outraged, incensed, and stated that Ofili's painting was an insult to Catholics everywhere. Never mind that Ofili himself is Catholic. Never mind that, for an insult to have any affect, one must actually be present at the insulting. They always ask if a tree falling in the woods makes a sound if no one is around. The answer is, yes, of course it does, don't be stupid. But an insult, on the other hand, requires an audience. I can reel off a string of epithets about whomever I want in the privacy of my office, but if they're not around to hear it, there's no insult. So Catholics would actually have to physically be at the museum and see the piece in order to take offense; to twist the old joke, they would indeed have to come there to be insulted.

Giuliani, for his part, also took umbrage on behalf of taxpayers. Tax money, you see, supports the Brooklyn Museum. Tax money, quoth the mayor, should not have to pay for smut — or, more on point, what noted art expert Giuliani considers to be smut.

I've seen much debate about whether tax dollars should support the arts. My problem is that I tend to take a simplistic view of that question, which is actually what I do with most questions. That's why I always laugh when people seem to think that I'm some sort of deep thinker. I'm not. I generally react purely from gut instinct. The closest I come to thinking is trying to determine why my gut reaction was what it was. In the case of government supporting art, my feeling is, well — government supports destruction. There's war. There's the death penalty. Government(s) oversee both. So if the government destroys — then the government is also obligated to create, or at least support creation. The army is the regimentation of thought. Government-supported. Art is the elevation of thought. Should also be government-supported. Yin and yang. The planting of a tree for every tree that is cut down. There's sort of a karmic obligation.

Yet Giuliani feels that it's unfair for those who would object to certain pieces of art to have to support it with their tax dollars. That's nice. Meantime, more than 60% of New Yorkers polled felt that the Brooklyn Museum should be allowed to display whatever it wants to. Giuliani was acting contrary to their desires. His salary comes from tax dollars. So basically, 60% of New Yorkers were spending their tax money supporting someone who was acting in a manner contrary to their interests. Why should they have any less say in how their tax dollars were spent than the minority of New Yorkers objecting to artwork that no one was forcing them to see? (The roving band of art psychos was a joke, in case you didn't get that part.)

Me, I decided to see for myself. An art expert I'm not, but being Jewish, I could probably at least view the painting with some degree of dispassion.

I thought it was gorgeous.

The painting gives us an African interpretation of Mary, produced via paper collage, oil paint, glitter, polyester resin, map pins and, yes, dried elephant dung. A symbol of fertility and not uncommon in African artwork, you wouldn't know what it was if you weren't told. Two balls of dung serve as support for the canvas, and the third is on one of her breasts. She is surrounded by a collage of what, at first glance, seems to be ethereal winged creatures, but upon closer inspection is seen to be an assortment of buttocks and a few shots of female genitalia, clipped from porn magazines.

The thing is, when you view the painting, Mary herself absolutely glows, thanks to the paint and glitter. The image of Mary virtually radiates purity. The "obscenity" is all around her, but she seems untouched by it, above it. The immaculate in contrast to the disgusting. It's as if the artist is saying that, in a world where sexuality and coarseness is everywhere, the Virgin Mary remains an untainted icon. It is, in many ways, as reverent a rendition of the Virgin as anyone has ever seen.

But Giuliani wants it out.

"Myra" is even more breathtaking. A gut-wrenching riff on pointillism, the huge painting is constructed entirely from children's handprints, symbols of her victims. Like an outsized Lady Macbeth, she can never wash their stains from her. Some have objected to the size of the painting, saying that it elevates her to some sort of heroic status. They are wrong. First, there's the logistical question: There's simply no way to do a Pointillist rendition involving handprints — even kid-sized — without it taking up a chunk of room. And from the symbolic point of view, murderers such as Myra Hindley loom large in our consciousness. The immensity of their crimes fascinate us, are bigger-than-life. A large painting of her doesn't serve as approval or lauding of what she did; it simply, mutely acknowledges that such crimes are so gargantuan that they cannot be ignored or forgotten.

Then again, art interpretation is a tricky business, especially when amateurs (which I definitely am) are involved. There's a fine line between art and just yanking the audience's chain.

For example: Looking at the work of Jake and Dinos Chapman, which depicted mannequins of naked little girls fused together with male and female sex organs in place of noses and mouths, part of me wondered whether the artists were trying to say that in today's world, children lose their innocence at a young age and literally have sexuality thrust into their faces ... or whether the artists were just trying to do some sick stuff to have a giggle, with no purpose other than to make people say "Yuck."

If the latter was the case, they more than succeeded with "Great Deeds Against the Dead," a life-sized, 3-D representation of the Francisco Goya piece of the same name depicting naked and mutilated war victims hanging from a tree. Actually, the thing I found most disturbing about that one was that my attention was caught, not by the bodies, but by the tree. And I thought, "Oh my God — it's the base from my old

(Continues on Page 48)

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ECONOMICAL, ARCHIVAL STORAGE
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NEW COMIC 6-7/8 x 10-3/8
Fits 1973 - Current Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.35	5.65	8.00
500	19.35	24.00	34.90
1000	28.45	33.75	58.00
5000	124.70	152.45	273.00
PCode:	SNC2	SNC3	SNC3R

REGULAR MARVEL 7-1/8 x 10-3/8
Fits 1962 - 1972 Comics

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.35	5.65	8.00
500	19.35	24.00	35.90
1000	28.45	33.75	59.65
5000	124.70	152.45	273.00
PCode:	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE 7-1/2 x 10-3/8
Fits 1950 - 1962 Comics

	2 Mil	3 Mil
100	4.85	6.20
500	19.80	24.55
1000	35.50	41.10
5000	158.90	189.30
PCode:	SDSA2	SDSA3

GOLDEN AGE COMICS 7-7/8 x 10-3/8
Fits Pre-1950 Comics

	2 Mil	3 Mil
100	5.15	7.10
500	20.10	27.90
1000	36.45	47.70
5000	170.00	220.70
PCode:	SGA2	SGA3

MAGAZINES

	STANDARD 8-5/8 x 11-1/8		LARGE 8-7/8 x 11-1/8	
	2 Mil	3 Mil	2 Mil	3 Mil
100	7.25	9.35	8.00	10.30
500	28.35	34.00	31.10	37.40
1000	43.90	55.85	48.20	61.45
PCode:	SMAG2	SMAG3	SMAGL2	SMAGL3

LIFE MAGAZINE

	REGULAR 10-1/4 x 12-1/4		LARGE 10-7/8 X 14-1/4	
	2 Mil	3 Mil	2 Mil	3 Mil
50	4.90	6.70	5.95	7.60
100	8.65	9.30	9.20	11.00
500	37.50	41.90	40.20	48.45
1000	59.75	77.55	66.45	86.40
PCode:	SLMR2	SLMR3	SLML2	SLML3

TABLOID (No Flap)

	REGULAR 12 x 19		LARGE 14-1/4 x 19	
	2 Mil	3 Mil	2 Mil	3 Mil
50	8.90	11.10	9.20	13.25
100	12.40	16.45	13.55	19.40
500	47.05	64.35	51.75	75.95
1000	89.30	122.20	98.30	144.30
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap)

	REGULAR 10-1/2 x 19	LARGE 11-1/2 x 19
	3 Mil	3 Mil
100	12.90	14.20
500	49.55	54.90
1000	93.90	104.40
PCode:	SOAS	SOAL

Note: Bags have a 1 1/2" flap unless noted.

COMIC DIVIDER
7 3/8 x 10 7/8

PLASTIC		CORRUGATED	
25	$18.00	50	$9.25
50	28.75	100	15.30
100	50.00	500	58.30
500	225.00	1,000	79.30+Frt
1,000	340.00+Frt	2,500	150.45+Frt
		5,000	285.80+Frt

Prod. Code: DCOMP DCOM

.030 gauge White Polystyrene. Fits in our Comic Boxes with the lid on.

275 lb. Test Corrugated material. INDEXED and WHITE on one side.

COMIC BOOK MAILER
7 1/2 x 10 3/4 x 1 1/4
Holds 12-14 Comics

10	$8.50
25	16.00
50	27.00
100	43.50
250	90.00+Frt

Prod. Code MCOM14
Made from 200 lb. Test Corrugated material

BACKING BOARDS

- ECONOMY – .030" Thick non Acid-Free Grade. White on one side. For Intermediate Storage.
- INTERMEDIATE – .028" Thick Acid-Free, White on both sides. For Long Term Storage.
- SUPERIOR – .040" Thick Acid Free, White all the way thru with 3% Alkaline Buffer. For Indefinite Term Storage.

DESCRIPTION / SIZE	PRODUCT CODE	• GRADE	GAUGE (in)	PRICE PER QUANTITY 25	50	100	500	1000
NEW COMIC 6-11/16 x 10-3/8	KCB30N	ECONOMY	0.030	2.90	5.35	8.25	29.10	53.75
	KAF28N	INTERMEDIATE	0.028	5.90	10.55	16.50	66.65	117.50
	KAF40N	SUPERIOR	0.040	10.30	19.10	33.30	144.70	251.80
REGULAR MARVEL 6-15/16 x 10-3/8	KCB30R	ECONOMY	0.030	2.90	5.35	8.25	29.10	53.75
	KAF28R	INTERMEDIATE	0.028	5.90	10.55	16.50	66.65	117.50
	KAF40R	SUPERIOR	0.040	10.30	19.10	33.30	144.70	251.80
DELL & SILVER AGE 7-3/16 x 10-3/8	KCB30DSA	ECONOMY	0.030	3.55	5.55	8.75	35.45	60.00
	KAF28DSA	INTERMEDIATE	0.028	7.10	11.25	17.40	70.85	124.60
	KAF40DSA	SUPERIOR	0.040	11.00	19.35	36.65	153.50	266.85
GOLDEN AGE 7-11/16 x 10-3/8	KCB30GA	ECONOMY	0.030	3.80	5.90	9.25	37.25	63.55
	KAF28GA	INTERMEDIATE	0.028	7.60	11.75	18.50	74.45	131.65
	KAF40GA	SUPERIOR	0.040	11.85	21.50	37.50	162.70	282.95

STORAGE & DISPLAY BOXES

These boxes are stronge enough to stand on. They are 275 lb. test corrugated and come with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thickness of cardboard on the ends where the handle holes are. Our Boxes are easy to assemble and need no tape or glue. All boxes come with 3" Deep Cover. BAGS UNLIMITED Boxes are the standard of the industry. DON'T SETTLE FOR SECOND BEST!

PLASTIC CORRUGATED STORAGE BOX
7-13/16 x 11 x 11
with 3" Deep Cover.
Holds 75-100 Comics

2	$17.50
5	35.00
10	61.50
25	125.00 +Frt

NEW

Prod. Code XCC100
A SUPERIOR Storage Box. Made from 3mm, 123 lb. test Polypropylene Corrugated PLASTIC. Acid free, Anti-Stat material. UV Resistant. Folds together. Super strong. Stackable.

MAGAZINE
9 x 11-1/2 x 15
Holds up to 150 Magazines. Also use for Golden Age Comic Books or folded One Sheets.

2	$10.50
5	24.15
25	86.40
50	155.80
100	229.20 +Frt

Prod. Code XMAG150

LIFE MAGAZINE
11-1/2 x 14-3/4 x 15-3/4
Holds 60 - 65 Life Magazines.

2	$11.55
5	25.10
25	92.55
50	161.60
100	235.00 +Frt

Prod. Code XLM65

COMPACT COMIC
7-3/4 x 11 x 15
Holds up to 200 Comics

2	$9.40
5	21.05
10	32.65
25	67.45
50	100.00+Frt
100	180.00+Frt

Prod. Code XCC200

LONG COMIC
7-3/4 x 11 x 26
Holds up to 300 Comics

2	$11.20
5	25.55
10	48.20
25	106.40
50	141.50+Frt
100	250.00+Frt

Prod. Code XLC300

OUR PRICES INCLUDE SHIPPING EXCEPT WHERE NOTED

PLEASE READ

Money Orders and orders charged to MC/VISA are usually shipped within 2 businesss days. All sizes in stock at all times. Because we are manufacturers we can make any size bag. If you need a size not listed, please call for a price quote.

States of: Florida, LA, MO, MN, and all states west of the Mississippi add 10%.
Please send street address, no box numbers. All prices subject to change without notice. All bags have 1-1/2" flap unless otherwise noted. To place an order or for information call 1-800-767-BAGS. Alaska, Hawaii, Canada & Foreign. Call for price quote.

PLEASE CHECK APPROPRIATE BOX:
☐ MONEY ORDER
☐ CHECK ENCLOSED
☐ CHARGE TO MY VISA/MC
☐ SEND C.O.D. ADD $5.25
CREDIT CARD

MasterCard VISA C.O.D.

SIGNATURE _____
EXP. DATE _____
DAY PHONE ( ) _____
CREDIT CARD NO. _____

QUANTITY	MIL	PRODUCT CODE	DESCRIPTION	PRICE

NAME
ADDRESS
CITY STATE ZIP
NO POST OFFICE BOX
CUSTOMER ACCOUNT NO.

SUB TOTAL
NY State Residents add 8%
Florida, States West of the Mississippi, Including entire states of LA, MO, MN, add 10%
All orders under $25.00 add $3.50
C.O.D. orders add $5.25
TOTAL

BAGS UNLIMITED INC., 7 CANAL ST., DEPT. C, ROCHESTER, NY 14608 (716) 436-9006 FAX: (716) 328-8526

Check out these *PREVIEWS* Exclusives!

Available in the NOVEMBER issue of *PREVIEWS*!

Be sure to request these products now from your favorite comic shop! Available only in limited release!

PREVIEWS EXCLUSIVES

NIGHTMARE BEFORE X-MAS "SMILING" JACK DOLL

49.95 Ea.

NOV992268H

A Previews Exclusive! Imported from Japan! If you can't get enough of the *Nightmare Before Christmas* and its long and lanky protagonist, then read on, 'cause we're ready to make your millennium! Presented here is the first in an exclusive year-long program of *Previews Exclusive Jack Skellington* collector dolls! Each month, *Previews* will bring you an all-new Jack doll, complete with a variant head and a different colored collector's coffin (the only "coffin" Jacks to be released in 2000!)... that's a new Jack each and every month throughout 2000 and beyond! We start off the program with "Smiling" Jack, who stands approximately 15" tall, is articulated, and comes dressed in a cloth suit. The figure comes "entombed" in his very own coffin display box!

PLAYBOY PLAYMATE JANUARY DIE CAST CARS

9.49

NOV992205H

A Previews Exclusive! Here it is! The perfect mix of hot cars and hot women! This is the first in a series of Playmate cars that correspond to that month's Playmate. The "Millennium Girl" kicks off the series in style. The first Playmate of the new Millennium is pictured on this 1/64 scale die-cast car. The car features an opening hood and real rubber wheels. The package includes a special centerfold trading card in clear shell packaging. One time production run!

DIAMOND SELECT

CAPTAIN ACTION: KID ACTION FIGURE

19.99

NOV992197H

A Diamond Select Offering! Finally, Captain Action's young sidekick arrives on the scene, featuring a new name and a classic look! Kid Action (originally known as "Action Boy" during the far-off, far-out '60s) is ready to take on the minions of Dr. Evil, side by side with his pal, Captain Action! Standing approximately 8" tall, *Kid Action* comes complete with jumpsuit, beret, boots, and a utility belt featuring a boomerang and pistol. Plus, Kid Action also comes with a pet black panther on a leash. Packaged in a retro-styled long box.

KID ACTION SPEED RACER UNIFORM SET

10.99

NOV992199H

A Diamond Select Offering! Now that Kid Action is here, he's gonna need a costume to fool Dr. Evil! And here's the first costume being made available for the Kid: Speed Racer! Yes, now Kid Action can put on the blue and whites of Speed Racer and take to the raceway in style! Packaged in a retro-style window box (similar to classic Action Boy packaging), this set comes with white pants, blue shirt, mask, racing scarf and helmet, electronic homing pigeon, Mach 5 car keys, racing gloves, and more!

SPECIAL EDITION FRAZETTA BARBARIAN

12.99

NOV992216H

A Diamond Select Offering! Frank Frazetta is known throughout the world as the master of heroic fantasy art, and no image attests to this status as his classic piece "Barbarian!" It depicts a mightily muscled warrior, standing tall, grim-faced and stoic, with a fair damsel clinging to his brawny leg. A classic of fantasy art brought to 3-D life, decorated to simulate the hues and and details found in the master's original painting! (4667/278)

ETERNAL TOYS PURGATORI 12-INCH ACTION FIGURE

31.99

NOV992194H

An Eternal Toys/Diamond Select Offering! Dominating the world and comic book specialty shops everywhere in January 2000! She's the red-skinned lady who's got it out for Lady Death! She's Purgatori, Hell's own original Hellion, now captured as a stunning 12" tall action figure! Featuring 14 points of articulation, Purgatori comes dressed in her trademark black leather outfit, made from a special leather-like vinyl material that simulates the wrinkling and texture of real leather — her knee-high boots stay up, and ripple like the real thing! And, as if that weren't enough, Purgatori features fully retractable articulated wings! Purgatori comes packaged in a collector-friendly re-sealable box, too!

LOOK FOR THESE EXCLUSIVE ITEMS ALSO IN THIS ISSUE!

More Previews Exclusives!

- Avengelyne/Pandora Previews Exclusive Prism Ed.
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